

AMERICAN SQUARE DANCE

July 1983

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OSA MATHEWS

Professional Profile Personality



23rd New England Square & Round Dance CONVENTION

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Sincerely yours,

Garrett Mitchell Jr.
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General Chairman

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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

JULY 1983
VOLUME 38, No. 7



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We could not print the "Wanted" article on Page 23 of this "Distaff" issue without saying a few words about it. First of all, we have it on copy paper in our file, without a word on it as to the source. It is not original with us. Next, when we used it as a lead-in to a callers' spouse discussion at a callers' college, all agreed it should be printed. Why, we are not sure!

Sure it's humorous! Some of it is so true, it's pathetic! Some of it preserves a stereotype or mold of the perfect caller's wife that no living woman could ever fit. Perhaps this is the point we want to make, as we reprint the "job description." It's not to be taken seriously. We tell new callers and their spouses that each caller *team* must work out its own arrangements and expectations, and live up to those. No one should feel pressured into adapting to the "mold," although every caller's wife does, we'll wager. The secret of a good caller team is the strength of the relationship they share. 'Nuff said!

This year when time for the Distaff issue rolled around, we had so many good articles on fashion and stories about or by women that we could not publish them all this month. Some will be used in months to come: super fashion pictures, a caller interview and

CO-EDITORIAL



several special features.

Another notable facet of the July issue is the beginning of a series of articles on the 33rd National Convention. In a way, the June convention issue is the end of a season, culminating in the largest S/D event; July begins the looking forward to the next year's extravaganza. Baltimore is on the ball—their first press release is included here!

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BY-LINE

Many readers will recognize the caricature at the right as **Harriet Miles**, long a writer of S/D column for newspapers and magazines. Harriet's feature on fashions is accompanied by another, full of wardrobe tips, by **Ruth Gough**. Ruth is a professional artist and a member of the National Writers Club. A third distaff writer is **Ann Schwirian**, author of our fiction feature and a 15-year square dancer. Ann says she has noticed how many men shy at the word *dance* only to become die-hards. She thinks the opportunity to relive "Cowboy and Indian" fantasies through dressing in western clothes is a contributing factor. "Regular" contributors **Mary Heisey** and **Erma Reynolds** round out this distaff issue with their contributions of poetry and puzzle, respectively.



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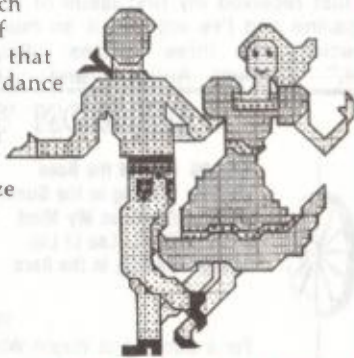
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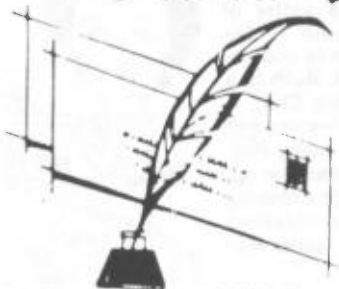
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SHINDIG IN THE BARN

It's off to the Saturday Night Hoedown in what else but good ole blue jeans brightened up by country yellow shirts.

Grand Zip



Personally I would like to see all Plus clubs have a Mainstream program dance once a year. It would give our MS dancers more places to go dancing, with most clubs going to Plus. Many clubs list Plus, with several of their own members not yet able to dance Plus. This is hard to understand. Of course, many clubs list Plus, and all can dance it.

*Cleo Shore
Pomona, California*

Both my husband and I will soon be graduating from callers' school. We are now trying to update our square dance library. I am enclosing a check to cover the costs of the ASD In-forms set... Would you please send us, if available, a sample copy of *American Squaredance* magazine. We presently are subscribing to xxx but those in the field tell us your magazine is far superior as far as helping callers.

*Kay A. & Reed M. Davis
Tempe, Arizona*

I just received my first issue of your magazine and I've enjoyed it so much, especially the three articles: "Earth Visit," "Camper Antics," and "The

Water Bed." I saw this at a friend's house and ordered immediately and I'm so glad I did. I am the secretary for the Guelph Whirlaways of Guelph, N.D. We will have eight people graduating this month and I could use at least ten sample magazines. Thank you...

*Georgia Schaefer
Ellendale, North Dakota*

We received the complimentary copies and wish to thank you very much for sending them. We passed them out last night at our S/D class graduation and they were a big hit with our class, now our new members.

*Al & Annie Weirich
Erie, Pennsylvania*

I was born and raised in Fairbanks, Alaska, and I would like to share with your readers something I think they will find interesting. It is an event that has been held every year since the gold rush days, and is appropriately called "Golden Days."

Golden Days, held once a year in July, is most well-known for the parade that ends the celebration. The women dress up in long dresses, frilly hats and umbrellas, the men in dark slacks, white shirts, vests, garters on their arms and hats in mock gold rush fashion. The parade takes up most of one day and usually has well over a hundred floats. Most entries are associated with local businesses, organizations and clubs. Usually three or four square dance clubs ride on floats, showing off their dancing talents for the audience. Also several floats feature dancing girls and the can can. Everyone gets involved in this traditional gold rush celebration.

*Virginia Jeffords
Fairbanks, Alaska*

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Meandering With Stan

Isn't it interesting to note that a single, solitary word or a slightly re-directed emphasis in a phrase or sentence can change the whole meaning. Try saying "Square dancing is the American dance" six times, each time emphasizing a different word. Voila! Six different shades of meaning.

My travel agent recently told Cathie to please refrain from asking "Where does that flight go down?" He advised her solemnly, but with a twinkle in his eye, "In this industry we say planes 'land' or 'stopover'— planes never 'go down'!" There is quite a difference. (The difference could be a terminal or *terminal*.— Co-ed.)

I noticed that the Gay Squares of Sidney, Ohio have changed their club name to the *Gateways*. Twenty years ago *gay* was OK. Now it has a less than desirable meaning for a proper square dance club, indeed.

We could relate a dozen stories about how misspelled words (*typos*) in *ASD* magazine have caused embarrassment over the years, but space is simply too *destructive* for that. (Ooops, we mean *restrictive*.)

Pity the plight of the club officer who read the long accolade to the members, meaning to praise the outgoing president, and concluded with the sentence: "Our president has diligently spent the whole year *ruining* the club." Then there was the minister who said "The young ladies of the church are having a love affair next Sunday with all our deacons, and there will be plenty of booze." (He meant a *fair*, and *booths* sounded like *booze*.)

In this incidental intro, we mentioned Sidney, Ohio. Now we must move back to Sidney, Nebraska, to pick up our *traversery* (Stan, that's not really the word you want.— Co-ed.) that has been left hanging since about the middle of April.

Ruskin, Nebraska— After Sidney, Mal Minshall barreled his Buick eastward just ahead of an impending blizzard to get me to the Grand Island area on time. I was picked up there by Clint Anderson for a shuttle on to his Loomis farm to start a three-day safari with Clint and Gen as my hosts. Caller Elliott and Suzie Kruitziel had set up two *ASDances* for me, both in Ruskin and Minden, plus a leadership clinic in Fairfield. But I'm getting ahead of the story. First the Andersons drove me to Ruskin, a tiny town near Holdridge in east-central Nebraska. Nice dance. Good crowd. Met caller Wes Mohling, others. A new Red Hot speaker sounded the hall soundly and roundly. (... and warmly?— Co-ed.) After the dance I was water-bedded royally in the Kruitziel home.

Fairfield, Nebraska— Small group of leaders met right there in the Kruitziel home for the clinic. We talked of many things— oats and votes and notes and quotes and cabbages and kings, you might say. As a matter of fact, we even discussed long sleeves for men vs. the right to *bare arms*, and how can-cans can cover a multitude of *shins*. Productive all day meeting, right up until the snow started falling in Earnest. (Where's Earnest?— Co-ed.)

Minden, Nebraska— It was still the same day as a ferocious spring blizzard started to blow in from the west, hitting full force as we slid over the icy roads in the Kruitziel van toward our evening destination, the crossroads town of Minden. The *ASDance* was almost aborted, but strange as it seems, a half dozen brave sets of folks managed to blast through the blitz and gas through the gusts despite abominable odds. Square dancers have to be a little crazy.

Sargent, Nebraska— Oh, joy! The storm was over and we woke up to bright sunshine again down on the Anderson farm. My Scottish blood gave me a yen to ken ten open pig-den pens, thence and then mentioned by Gen, and although a bit *sans-sen-sen*, it was nevertheless an ascending, sensible, if not sensorially clean scene, in a pig's eye view. (Some may squeal with delight, others find that gruntingly *boar-ing*.— Co-ed.) Then we rolled straight north to little Sargent, cafe'd for coffee, and that night another half dozen □'s coughed up from their coffers the fun funds for a glad mag and a jig-jag-gig with the ol' hand, Meandering Stan, the original *also-ran* man.

Houston, Texas— Only abnormal travelers like me, who want to save a buck and make a full commitment to *US h-AIR-raising* journeys will understand this day's routing. After a short night I flew from Grand Island east to Lincoln, east to Omaha, west to Denver, east to Pittsburgh, west to Cleveland, and south to Houston, through three reverse time zones, all before the Houston dance with the Texas Stars in that beautiful J.D. Norris hall, set up by caller/hosts Pat and Bob Grymes. I guess I'll always be just a wander-lusty old barnstormer. It was fun. Only trouble was that a lot of folks went to Galveston that night when they heard I'd be in Houston.

New Orleans, Louisiana— Everybody knows about Chuck and Opal Goodman's gracious, spacious showplace hall in St. Rose near the jazz city. That was the setting for the Gentilly Jubilee's 24th anniversary party dance where the committee created a *fantasia* scene with decorations strictly out of this world. Some dances defy description. This was one. Harold and Dot LeBlanc, R/D cuers, demonstrated delightfully. Jim and Mary Jayne Joly (National Convention NEC couple) hosted me with care and flair. Thanks to the Jubilees who welcomed a yackin' Yankee to call their special affair.

Charleston, West Virginia— The next three dances, all held in mid-April, were all within easy driving distance for me, but since my USAir pass still allowed two weeks of breezy cloud-hopping, I decided to continue on the high road rather

than on the low road. Next it was the Hilltoppers annual *ASDance* on the high Tech rec deck with a sub-grad easy-go structure. Thanks to Erwin Lawson who gave me round-trip airport shuttle, prexy Roger Kiser who gave me round trip dance shuttle, caller Keith Angle who loaned me his one-night-stand, to Fred and Francis for plugs a-plenty, and for restful roosting in the blinkin' Go-West Motel.

Cincinnati, Ohio— This year the annual *ASDance* was held back over the border in Covington, Kentucky at the brand new Promenade Palace, nice downtown landmark for the activity. More on that place later. Gene and Marge Rotherth hosted me in their home and he gave me *special delivery* airport shuttle. Just before our dance I ogled a beautiful bevy of jazzercizists. Nice multiple use of a square dance hall. (... Muses the old wizard of oglerly.— Co-ed.) Carl Poppe *popped* the rounds. Caller Gene and Ginny Record helped us get *record* results, with help from the Pauls, Allens, Rotherths, others.

Parkersburg, West Virginia— Back over in wild, wonderful West Virginia again, it was time to land in the Wood County airport and do the annual *ASDance* in that fine Lubeck Civic Center on the hill for the Stardusters club. (I wonder if there's any place in WV that's *not* on a hill.) My caller/hosts were Keith and Karen Rippeto (Ranch House label, group tour hosts, festival staffs, etc.) Great crowd that night—26 sets, ten clubs present. Nice bunch o' brunch, too—punch 'n luncheon well worth crunchin' and munchin'.

Burlington, Vermont— A stroke of luck for Cathie and me placed the New England Convention (which we had wanted to attend again sometime) in Burlington this spring, which is one hour's drive from our second home on Lake George, N.Y. She drove across three states to be able to set up our magazine/book both early at the event. I flew up from WV on Saturday, about mid-morning and hired a taxi to take me to Essex high school site. A typical whiskered driver took me there, drawling, his colorful "Ay-uh, I used to be a caller-outer, too. Ay-uh. In the 'faw-ties, 'twas. Best band a-goin'. Worked all the halls, we did."

We met lots of good New Englanders at the booth that day. We're part of that region ourselves, having been born/partly raised in R.I., worked for years in Conn., got really acquainted in Mass. "Once a Yankee, always a Yankee." It's called infinity affinity. (Down south, folks think all Northerners are Yankees, but New Englanders know they're the *real* thing.— Co-ed.) After the convention we spent a few glorious hideaway days on the lake.

Knoxville, Tennessee— Suddenly it was May Day. Ah yes, May Day! It conjures up pleasant long-ago images of those little baskets of flowers we made back in the fifth grade, carefully fashioned for favorite folks with construction paper, a jar of white paste and love. Remember? I wonder if kids still do that today. Probably they're dating in the fifth grade. Less sophisticated, we had just begun to give girls a second look as more than merely chasable and teasable people.

Back to the World's Fair city I flew (USAir) for a one-shot shindig in that fabulous new hall/shop just built by Don and Mary Walker (ASD, May, p. 60) with ten or twelve □'s of a swell Grand □'s gang. Caller Bill and Janice Fox loaned equipment. Joe DiNatale Jr. cued. Dinner with the Walkers and Foxes. I roosted at the Family Inn, almost across from the airport. Great night. Folks came all the way from Copper Hill— gotta be about 130 miles away. I'll be back, I reckon.

Huron, Ohio— Literally in my back door was the week-long Caller College with ten fledgling callers held alternately at ASD headquarters and evenings at Firelands College of Bowling Green University, just west of town. The first of several colleges to be held this summer/fall. Thanks to both Cathie and Bob Howell for valuable teaching help. Busy week. Betcha there's a future Flip in that flock.



Durand, Michigan— What innovative people these square dancers are! Now I can say I danced in a "boxcar" with seven others in the railroad town of Durand to get my *boxcar* badge. Fun. I also called the Locomotions Club's eighth annual Boxcar Special that night in early May, after driving the three-hour route from home between alternate downpours. Barbara and Lowell Fisher were there. She cued. He's their regular caller. My most/hosts were Shirley and George Polen, who seem to have *engineered* the whole whistle stop ball, Wabash Cannonball-style.

Next month, if you're still with me (Gosh, I hope you keep reading me— I need all half dozen of you!) we'll relate a great fateful slate-ful of far western visits that kept me on the road for 20 days. (Shall we go for 30?— Co-ed.)

Meanwhile, remember that square dancing is your best antidote for problems and frustrations. According to Abby:

- Someone is raped every 8 minutes.
- Someone is murdered every 27 minutes.
- Someone is robbed every 78 seconds.
- A burglar strikes every 20 seconds.
- 2,740 teenagers get pregnant.
- A car is stolen every 33 seconds.
- 3 bike riders are killed in accidents.
- 15 people drown.
- 5,200 people die, 1,070 of them of cancer.
- 2,740 kids run away from home.
- 63,228 auto accidents occur in which...
- 129 people will die.

But, on the positive side, someone, somewhere, every second, is square dancing. Keep doing it! Having problems is not so bad. There is a special place reserved for people who are problem-free. It's called a cemetery. R.I.P.





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- ESP309 GOOD OLD DAYS by Paul
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- ESP116 A GOOD NIGHT'S LOVE by Elmer

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Tutu or Frou-frou?

by Harriet Miles
Mesa, Arizona

Fashion is fickle, we know. What woman hasn't been aware that last year's dress can't go to this year's party!

Where can you wear a dress that's ten years old and be the rave of the evening? At a square dance. Many women who have enjoyed square dancing for ten or more years still keep their first dresses in their "active file."

You notice I stayed with "ten or more years." If I went back to the 1940's, I'd have to change my tune.

In the 1940's, when "western," or contemporary, square dancing enjoyed its greatest impetus, we naturally elected to wear the dress of the pioneers who had originally brought square dancing to the West.

Our skirts were floor length, full, to make the dancing look pretty. Dresses were made of cotton fabrics. Calico prints and gingham were popular, with organdy for trim or festival dress-up.

Under the floor-length dress we wore, as our pioneer forbears did, a floor-length cotton petticoat, and ankle-length pantalettes. (We didn't bother with what they wore under that!)

All of this cotton regalia had to be starched and ironed. "Permanent press" hadn't yet arrived.

So picture your square dancing lady, seated in the back seat of your car, with full, freshly pressed skirts spread out so they wouldn't crush. No space for car-pooling then!

It may have been the introduction of the compact car that started the square dance hemline on its trip up. Imagine trying to get into a Volkswagen in floor-length cottons!

By the early '50's, enterprising square dance ladies "discovered" the squaw skirt. Some of the newer cottons could be washed, crushed together while wet, and pulled through something tubular, like a stocking, or tied at intervals. When dry, a three- or four-tiered skirt would present a pleated look, much like the skirt worn by Indian women.

Square dance hemlines, by that time, had gone up to ankle or calf length, and pantalettes to below-the-knee bloomers.

About the late '50's, we discovered that some of the embossed cottons could be washed, carefully, and be presentable without ironing.

Then, also, came nylons, nylon net,

nylon and cotton combinations, and the start of drip-dry cottons.

Layers of nylon net petticoats held the calf-length dress out prettily. Spectators exclaimed at the colorful fluff, as we twirled.

Nylon dotted swiss, printed nylons: we could have ruffles, and very full skirts. And nothing had to be ironed. Women of the '60's, who prided themselves on their sophistication, "I'm not the ruffle type," found that, while square dancing, they could indulge in all the frou-frou they had denied themselves.

Even more fun were the colorful fancipants, with row on row of nylon lace trickling down the leg. How far they extended up the thigh was, and still is, a personal choice.

The rise of the mini-skirt in the '70's signalled a perplexing situation in square dance dress. Should we follow the dictates of outside fashion and up the square dance hem?

Here, again, square dancing has allowed for individual choice. You could take your square dance dresses of the '60's and shorten the skirt, either at the bottom or at the waist. The bodice could remain the same: fitted, varied neckline, not too revealing, sleeves puffed or loose, capped, or not at all.

But the "costumed" look remained.

Petticoats became fuller, if that's what you wanted. Some did. And with the hemline sliding up the thigh, the look began to be more like that of a tu-tu skirted ballerina. Many young girls and exhibition groups have kept the tu-tu look.

But, by and large, most square dancing women have kept at least a knee-length hem. Some have even ventured the present length of casual dresses.

The fluffy petticoat, however, is still the fun badge of the female square dancer. That bit of frou-frou can turn a fairly simple full skirt into the attire that's the "in" look for the docey-doe game.

Shoes? They've changed over the years, too.

In the '40's, we square danced in ballet slippers, or at most, flats, many ribbon-laced up the ankle.

You can still dance in ballet slippers or flats, though many women prefer a slightly higher heel, or a shoe with more support. Whatever keeps your feet comfortable is acceptable at a square dance. You might count out high heels, however, as being a bit too risky on a fast-moving floor.

And it's on that fast-moving floor that most men have given up the boots they used to wear in the '40's. Oh yes, some still sport the softer dance boot. But the fellows like to be comfortable, too.

Moreover, although western-cut shirts and trousers are still "in", some of the bright plaid shirts have given way to those that match milady's dress. Sometimes, even the trousers match.

So don't be surprised at pink shirts and ruffled fronts. The fellows can have just as much fun and creativity in their square dance clothes as their partners.

That's what makes the swirling floor almost as interesting to watch as to participate.

Some of the fun rubs off, too.



Robert Shuler



Bill Knecht



Linda Carol Forrest

ROC-101 ANOTHER HONKY-TONK NIGHT ON BROADWAY by Robert & Linda Carol

ROC-102 ONE IN A MILLION by Bill

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Professional PROFILE

Eleventh
in a Series

Combining square dance calling and traveling has been a way of life for Osa Mathews, whose calling career has spanned 33 years. She first called on a dare by Cliff, her husband, and her sister, who didn't think she would get up in public and try it. She credits Cliff with providing help and love over the years.

Osa called for 28 years with the Recreation Department of Palm Springs, California, and has an impressive list of "first female caller to":

- ★ Join Callerlab.
- ★ Call on an SIO Premium Record.
- ★ Emcee Canada's largest outdoor festival in Penticton, B.C.
- ★ Travel and call nationally in Spain, Australia, New Zealand, Hawaii, Mexico, the Caribbean, Canada, Tahiti and Alaska.
- ★ Serve as a leader of the Callers Seminar at a National Convention (Oklahoma).

A highlight of Osa's career was the proclamation of January 15, 1981 as Osa Mathews Day in Palm Springs.

Osa has impressive credentials as a square dance leader: President of Cow Counties Callers Association and Orange County Callers Association, founder of Who Goofed Squares of Redlands and caller for every anniversary dance for 30 years, Circle O Squares' caller for 23 years, appearances on both local and national television, and complete responsibility for a three-day festival each March which attracts nearly 1200 dancers. Osa teaches two beginner classes a year and averaged eight squares per class for the last 31 years. She has attended 18 national and 22 state conventions, with four or five local festivals on the calendar each year.



Osa and Bob Van Antwerp are the only remaining active callers from the staff of the first National Convention in 1951.

Besides her square dance activity, Osa has served as president of the Local Woodman of the World Lodge, president of P.T.A. and worked for the Rainbow Tour Travel Agency for 16 years.

Osa's advice to new callers is to belong to a local callers organization and, as soon as possible, to Callerlab. "Callers need to share with each other," she says.

To sum up what square dancing means to her, Osa states, "Square dancing has been a wonderful happy way of life for Cliff and me. It means we can travel and find friends all over the world. We have a way of exercising both mind and body, and we can enjoy this recreation together."

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WYATT EARP MEETS BELLE STARR

My wife wanted to join a beginner's square dance class. I didn't want to and I told her so, being careful not to push the argument too far.

"But Helen," I said, "on Monday night? You know how tired I am on Monday night. Anyway, I can't dance. You always say it's like dancing with Peg-leg Pete. We'll need a baby-sitter every week. No! It isn't the money, it's just hard to find someone we can count on."

Actually, I was more concerned about losing my evening of televised football, all relaxed and happy in my recliner chair. Of course she had already made arrangements with a perfectly reliable young lady to do her homework and watch my *f.v.* from my chair.

Her friend Jean, at the co-op nursery school, had convinced Helen that square dancing was just the thing for her. And she couldn't go alone, oh no, couples only, that troublemaker Jean had assured Helen.

"Yes dear, this Monday night. But what if I have to work late? I know I never do on Monday night, but it could happen. Would you be too disappointed?" Well, it was clear from the look in her eyes that I had better present myself on time and with as much enthusiasm as I could possibly fake.

Like death and taxes, Monday night was inevitable. On the way to the recreation center, I tried to imagine what my sweet little wife had gotten us into. I was expecting some through-the-nose singing and a few lonesome polecat yodels. I wondered if I'd have to pick Helen up and throw her around like they do on TV. That might work out nicely, I could claim a back injury.

Jean and her husband Stan were all done up in western clothes. She was dripping lace and her skirt had a petticoat under it that made her look like she was wearing an inflated balloon. But



Summer Fiction
Feature

by Ann Schwirian
Pacifica, California

Stan was the real show-stopper. He came at me in a bright red cowboy shirt with a funny little tie that was all sparkly with fake diamonds. There was this enormous silver buckle with more fake diamonds and western pants with snaps on the pockets and big wide belt loops. He was wearing cowboy boots with the pointiest toes I ever saw. I wondered if his foot was pointed on the end like those boots.

I looked around the room and saw a lot of other Monday night football fans who looked as miserable as I felt but they were showing 'gee, ain't this fun' grins when their wives looked their way.

We all got up, feeling like fools, and the guy in front with the microphone told us what to do. We were all in this mess together, so the thing to do was make the best of it. Wives are nearly always the social director in any marriage and if they say square dance, you learn to square dance, if you're smart.

Helen is a natural country girl. That banjo and 'geetar' "Turkey in the Straw" music had her turned on like a wind-up doll. You'd think she was hog-calling queen at the Grange Fair. She learned everyone's name and a whole lot more about them than I could ever care to know, just talking to them between skirmishes.

By the end of the evening I had to admit, I really was dancing and had not stepped on a single foot. Maybe that's because you have to slide your feet and

so have less opportunity to clomp down on those tiny little tootsies that are always where you didn't expect them to be.

We started out to the parking lot, the women chatting happily and the men exchanging looks of resignation and encouragement.

Each week got a little less painful. At least I still had Sunday to fill up on football. I began to notice how smooth I was becoming, how quickly I learned the more complicated steps. Almost like football plays, if you looked at it that way.

Our class members were beginning to blossom out in shirts with ruffled fronts and gingham dresses. Helen was making a dress and instructed me to take myself to a store. I was to purchase a white shirt and black pants. I stood in front of the mirror and surveyed myself with the red neckerchief and steer head buckled belt I had added to the basic outfit.

In the barroom mirror, I see this dance hall girl. "Howdy stranger, where ya' from?" Her eyes were kind of sexy looking with all that green goop painted around them and she had black feathers in her hair and a bright pink dress with hardly any top.

"I've been around plenty," was all she was getting out of me.

"That's some shootin' iron you tote, let me hang it up for you," she purred. I grabbed her hand so fast she thought she'd been shot.

"Nobody touches my gun." I said it through my teeth, kind of quiet but menacing. I could see she wasn't ever gonna do that again.

"Would you dance with me stranger?" I threw down the drink and turned to walk away.

"Excuse me," I said, "I didn't see you there." The saleslady said it was alright and how did everything fit. I bought the clothes, including the neckerchief, belt and buckle. Helen was pleased that I was getting into the spirit a little.

We had finally reached the point where we could go out to a real hoedown and dance with other people. Helen had made herself a fetching green dress with miles of white lace and I had added a green shirt and a leather vest to my

wardrobe

The dance was crowded with peacocks like us, showing off their brand new clothes and looking like characters out of Dodge City. Helen was admiring this one's puffed sleeves and that one's cinched waist like it was a Paris fashion show.

I was in the men's room recuperating from a particularly trying square that had included a puffing fat man in a purple shirt, moist with perspiration. I was washing my hands.

Through the door with his gun in hand came Jesse James. "Look Jesse, I've got no quarrel with you."

"Keep your hands where I can see 'em," he said.

"Get me the proceeds from this here shindig, pronto!"

"Can't do it Jesse. It's for the widows and orphans." My eyes were cold as steel as I faced him straight on.

"They ain't worth gettin' shot for." Jesse poked his weapon into my chest. A tiny lethal smile turned up the corners of his mouth. I knew it was nothing to him to kill me.

"Whether you shoot or not, you don't get the money." I stuck my face a few inches closer. I was betting my life that he wouldn't shoot me down in cold blood. We stood there, eye ball to eye ball, each waiting for the other to back down. Then Jesse stepped back and through the door, never taking his eyes off mine.

"So that's where you're hiding out. Helen's been searching everywhere." Stan looked puzzled as he motioned for me to follow him. I took one last look in the mirror. The leather vest was sure elegant, made me feel like I could dance all night.

It was clear to me that I was one of the best dancers in the whole class. The women were always anxious to dance in our square, mostly because they liked the way I could swing them around fast so their skirts swirled up. They'd try hard not to let anyone know that it made them dizzy. Some of the regular dancers commented on how rapidly I was learning.

One Monday night I had showered, shaved, dressed and was waiting for Helen. I sat down for a few precious minutes of football. The Jets were

beating the socks off the Raiders.

From behind the rock, I watched the Indian encampment. Yes, they were wearing war paint. I had to figure out who they were after and how long before they'd be ready to fight. Was it the settlers on the other side of the hill or would they go against the fort, now that the main detachment had been deployed up river? I was intensely absorbed in their activity, trying to gather any scrap of information that would be useful. Suddenly, I felt a cold hard hand on my shoulder. I closed my eyes and prayed for a swift and merciful death.

"Hun? Oh sure honey, I'm ready." That was a close one. Helen had never looked more beautiful than right then, standing there in her calico with velvet ribbons. Monday night football didn't miss me. Didn't need me. I discovered that I wasn't really missing it so much either.

Graduation night was a big event. It had taken us eight months. Now we were full square dancers and could do-si-do with the best of them. Helen's dress had gold threads in it and fringe swishing around when she moved. Her petticoats stuck out as far as anyone's. She wore little gold shoes and fancy gold 'sissy' pants that matched when she twirled fast.

Another trip to the store was definitely in order for me. I emerged, after careful deliberation, with a black shirt, gold tie, gambler striped pants, western jacket, a pair of narrow-toed boots and a Stetson.

The caller made some comments about how hard we'd all worked and how proud any square dance club would be to have us as members. After the ceremonies, I headed for the lemonade table.

"Have a drink on me." I knew the voice. I reached for the glass of whiskey.

"Thanks, Doc." I was one of the few people Doc Holliday could count on. The golden fluid burned all the way, settled as warm as a purring kitten in my stomach.

"We've got a job to do. There are seven of 'em. We'll have to face 'em alone. It'll take several drinks to steady up my gun hand." I knew he was in pain, poor guy, but he was still a crack shot. My gun was fully loaded and ready for

the work ahead.

"If I buy it this time," he drawled, "I don't want any kind of funeral. Throw me a wingding, will ya? A real swell party with lots to drink and pretty girls." His gun hand was steady now. I knew it was time.

"Sure Doc." I grinned at him and punched him real gentle on the shoulder. "You're too ornery, no bullet's gonna take you on." We started off together, our hands resting on our gun butts.

Helen handed me a piece of chocolate cake and said in an amused voice, "Welcome back." She led me to a table where Stan and Jean were sitting. We ate cake and began to feel nostalgic about our Monday nights together. Someone presented the caller and his wife with a gift for their patience and friendliness on behalf of the class. We made arrangements to join the club that sponsored the class (they dance on Wednesday nights) and said goodnight to our fellow graduates.

I was standing in front of the mirror in the bedroom, moving the Stetson this way and that and thinking how good I looked.

"Howdy Wyatt," the voice was low and cool. The fringe on her dress swayed slightly as she moved toward me. "I'm sure glad to meet you. Been thinkin' for a long time we'd make a good combination." I stood perfectly still and let her make her move. "Come on now, I know you're Wyatt Earp. I've been watching you and I like what I see." She winked and touched my cheek. "Especially the way you dance." Now I knew right away that this wasn't any ordinary lady. So I sort of stiffened and took a step away from her. But she looked so beautiful and appealing with all that gold shining around like a great big halo, who could resist.

"I didn't catch the name?" I said real quiet.

"The name's Belle, handsome, Belle Starr." She turned around and lifted her hair. I pulled the zipper slide all the way to the gold 'sissy' pants. I rubbed the back of her neck and kissed it, smelling the clean brown hair as she let it fall.

"Miss Belle, I'm mighty proud to make your acquaintance."

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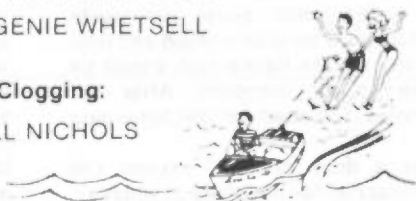
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Color Coordination

& Other Wardrobe Tips

by Ruth Gough
Toledo, Ohio

At a recent special dance in Ohio, I overheard a conversation between two relatively new square dancers. It went something like this.

"I was going to purchase a new dress for this dance, but when I saw the price of dresses, I gave up that idea."

"I know what you mean," replied her friend.

This conversation prompted me to write this article, with the hope I can make things a little easier for the new dancer. It will help all dancers with the problem of coordinating colors, sewing, and saving money.

You will find, if you begin your wardrobe with a few inexpensive solid color skirts, (black, brown or white), and then choose a contrasting or complementary color for your blouse and petticoat, you will look charming.

Color coordinating when done correctly, will always create a stunning outfit. Your blouse can also be worn with a suit or slacks, thus stretching your budget even more.

However, if sewing just isn't for you, or you cannot sew, you can purchase lovely blouses in the department stores or square dance stores. They can be found in just about every color of the rainbow. Having to wash and iron a blouse is less work than ironing a dress, especially one smothered in ruffles.

Below I have listed colors that will make each of the three basic skirts look fantastic.

A dark **brown** skirt will look terrific with apple green, pink, sky blue, champagne beige, peach, pale yellow, orange and/or white.

A **black** skirt is ravishing with apple green, red, pink, sky blue, champagne beige, peach, lemon yellow, white and/or black lace. Pastel multi-colored petticoats are not at all practical. They do not go well with all colors, as one would

be led to believe.

A **white** skirt can be worn with just about everything, providing the material is heavy enough to keep the petticoat color from showing through, thus stealing some of the thunder away from an otherwise lovely white skirt.

Just remember, it is the combination of blouse and petticoat of the same color that will make your outfit stand out in a crowd.

Example: An apple green blouse, brown skirt and an apple green petticoat are extremely eye-catching, to say the least. On the other hand, a black blouse, white skirt, and green petticoat are really "no where."

From the dawn of antiquity, color has been a strong yet subtle force in shaping our human behavior. When selecting color, bear in mind that color does have a traumatic impact on how one feels.

Yellow will always lift your spirits and brighten up your day. Yellow will draw attention quicker than any other color.

Purple has a tendency to be depressing. This color along with gold stands for royalty. If you like purple, be sure to break it with another color. It can look very attractive if trimmed with white for example.

Red is a forceful color. This color indicates passion, drive and endurance. You will find night clubs decorated with this color, as it excites people.

Maroon shows stamina and strength. **Crimson** shows the optimistic go-getter traits of red.

Pink shows love rather than mere affection and a willingness to serve and help others.

Green is a great color of nature. People preferring green are generally sympathetic and sentimental. They have a tendency to take life too easy. Green is slow to show anger.

Blue has a powerful vibratory influence. This color denotes sensitivity and fervor in a person very eager to do the right thing.

Violet can be depressing if one wears too much of this color. It is a color that denotes royalty and power.

White stands for purity. People who prefer white are understanding of others. They are sincere and fair, but could be overcritical.

Gray denotes uncertainty and fear. This is a deceptive color.

Black has by no means a glum aura. These people are highly understanding in a quiet way. Black is a symbol of formality.

Brown shows a plain practical disposition. People who love brown do not wear false colors. They are solid folks.

Choose the colors you feel most comfortable with. If you feel down, remember yellow. This really does work.

If you can sew, regardless of how little, you will find McCall has a very easy circular skirt pattern for beginners. This skirt looks and drapes well when made of a medium weight double knit material. The pattern number is 7164.

Should you happen to like the standard easy to make square dance blouse, with either short or long sleeves, you will find KwikSew has this pattern. It is number 889. This pattern will lend its self beautifully to just about any fabric. All KwikSew patterns are easy to follow.

For those who can really sew up a storm, but find the cost of material out of sight— did you know a solid, or printed bed sheet, when split down the

middle, will give you 7½ yards of 45" material? This is quite a savings.

Be sure to purchase the inexpensive sheet. This material is of a lighter weight. The heavier sheets make lovely jumpers to wear with all your blouses. This heavy sheet will also make a pleasing circular or eight-gored square dance skirt, and/or the standard three-tiered skirt. If you wish to trim a shirt to match your dress, purchase the queen size sheet. Wash all material before cutting out your pattern, as some material may shrink slightly.

When choosing a printed material, pick up one of the colors in the design, then trim the dress with this color. However, if you select a solid color sheet, it can be trimmed in just about anything— lace, eyelet, or a lovely printed bias tape.

Polyester material is ideal for square dance dresses and shirts, as it requires little or no ironing. This material does not wrinkle. 100% cotton is cool in summer, but it wrinkles badly. It requires a little starch to keep it looking fresh.

Sheer voile, or dotted swiss look their best when the top of the dress is lined. A camisole top can also be worn under sheer fabrics. No one wants to "dance all night in her Maiden Form."

If you feel very creative, and want something entirely different, go through the pattern books and pick out a dress pattern you like very much. Be sure this dress has a full or semi-full skirt. Otherwise the top of this dress will not look right when substituting a fuller square dance skirt pattern. You may wish to add a ruffle to the bottom of this skirt, or skip it entirely.



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When sewing the skirt to the top part of the dress, or when adding a waist band to a skirt, be sure you do not place any gathers over the stomach area, and/or directly in front of the skirt. Slide the gathers to the sides and also around the back of the skirt. You will not believe how flat this will make your tummy look, especially with a petticoat pulling the dress or skirt out and away from your stomach.

If you wish to make your blouse or dress as cool as possible, insert strips of lace. To do this, cut out the top of your dress as shown in the drawing. Lay the material flat down on the table, right side up. Then place strips of lace across the material in whatever design you wish to create.

Pin the lace in place, then baste it to the material. Sew the lace to the material on the machine. Turn the material face down. Cut a straight line down through the center of the material, underneath each strip of lace. Be careful not to cut the lace.

Now, fold back the material on both sides of the lace. Baste it in place. Turn your material face-up and stitch down both sides of the lace once again. This will hold the lace securely.

If you are using a wide strip of lace, trim away the excess material. Leave at least 1/4 inch of material on each side of the stitching. This inserted lace will make your dress not only attractive, but much cooler.

A beige camisole top or a natural color brassiere, worn underneath this cut-out dress, will not distract from the beauty of the lace.

When making a belt or skirt band, be

sure to use waist shaper. This is a non-roll, fusible interfacing. It is wrinkle resistant, and machine washable.

On the market you will find an entirely new line of belt buckles. They are very smart in design.

A skirt or dress when finished should be one inch longer than the petticoat you intend to wear with this dress.

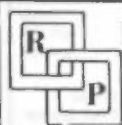
Sleeve patterns are interchangeable, but may require a bit of fudging. In sewing in a sleeve, be sure the single notch on the sleeve is placed to the front of the dress. Mark the very top of the sleeve. This will line up with the shoulder seam. Ease in all fullness at the top of the sleeve. A few slight cuts around the armhole of the dress will help you ease the extra material without too many gathers showing.

A raglan sleeve belongs to another type of sleeve opening and cannot be inter-changed.

To cut the cost of yard goods: Every time you go into your favorite yard goods store, fill out a new address card for the mailing list. This list is only good for approximately a year. Come the day of the big sale, you will find you have received at least two flyers in the mail. Many circulars contain a code letter, telling how much of a discount you have been lucky to draw. Naturally you are going to use the one with the biggest discount. The discounts range from 10% to 35%. This is also a worthwhile savings.

After holidays such as Christmas, Valentine's Day, and St. Patrick's Day, one can purchase printed material pertaining to these special occasions. The savings could be from 35% to 50%.

Continued on Page 76



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A degree in home economics is not essential, but would be useful.

Additional duties will include all family letter writing, sending of Christmas cards, birthday cards and purchase of appropriate gifts for such occasions. Applicant must be skilled in teaching children table manners, social behavior and coaching them in scholastic matters, as she will be the only parent available to do so.

Applicant should have some ESP ability so she will know when the after-party will adjourn to her home and have appropriate refreshments on hand. She should also be able to sleep easily after returning to bed when the phone rings at midnight and a voice inquires if her husband is available to call a dance on a fifth Saturday three years in the future. (He, of course, is still "on the road.")

Hours are flexible but will normally be from 7 a.m. when children must get ready for school until at least midnight, when it is finally possible to settle down after the dance. Applicant is assured that seven days a week will not be extended as no way has yet been found to do so.

Holidays will be granted each year but may well involve more square dancing. Care of children and household duties must be carried on during vacations. Hobbies or pastimes may be pursued during leisure time as long as regular duties, such as gardening and lawn mowing, are not neglected.

Housekeeping allowance will vary according to the income, which depends on how many evening dances hubby can book. The more he books, the more he is away from home and children, and this scheduling does not guarantee prosperity.

There will be no salary, sick leave, social security or pension plan provided with this position. Room, bed and board will be provided free, so long as the incumbent cleans the room, shares the bed and cooks the food.

Applicants must have a good sense of humor and be able to distinguish between nagging (her complaints) and constructive criticism (his complaints). Upon acceptance, the applicant must provide a notarized certificate of sanity issued by a qualified psychiatrist so that she may not later plead that she must have been out of her mind when taking up her position.



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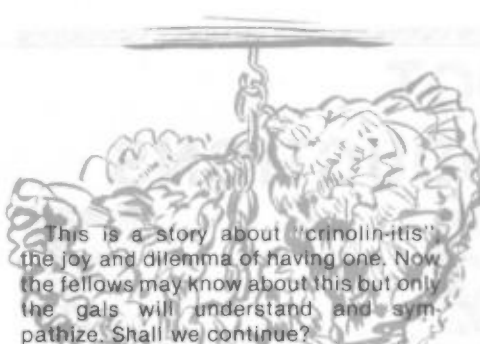
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Crinolin-itis!

by Joyce & George Command
From *Canadian Dancers News*

This is a story about "crinolin-itis", the joy and dilemma of having one. Now the fellows may know about this but only the gals will understand and sympathize. Shall we continue?

Last spring George and I traded in our Ford LTD and bought a brand new Dodge van. It's beautiful with plush seats, carpeted throughout in a lovely cashmere color and with its two extra bench seats, we can easily carry eight people, enough for a square! It's nice to drive too. We made the excuse that we needed a larger vehicle so that we could pull our trailer without effort and since we could afford only one car, it had to serve all purposes. Well, that was true to a point, we really do need the room, but there's another reason too. Have you ever had to fight with a crinoline? Trying to get it into some semblance of order in the car is like blowing into fog! It hangs over the dashboard so that you can't see the gauges, it's up in your face and trying to find a gear shift is high nigh impossible! Now George has bought me a brand new crinoline and, oh dear, it's worse than the others! We really do need more room for it. We dance several times a week, sometimes more, and having to transport me back and forth to dances has become quite a problem.

Through the years *my* crinolines and I have got along fairly well, we had at least reached an understanding, we agreed to disagree at times with no hard feelings on either side. However, this nice comfortable attitude went by the board when this new crinoline entered my life! Have you ever had something that didn't act in the "normal fashion" but seemed to have a distinct personality all of its own? Well, such is *my* brand new crinoline, I never know what it will do next!

For instance, round dancing has become a real hazard for my partner. He has to leap out of my way when the

crinoline swings past him, otherwise it wraps itself around his legs and he has difficulty moving in the prescribed pattern. Also, it's impossible to "cuddle up", so we now dance a most unromantic, but dignified, two feet apart!

Twirling in a square dance is something else again. One must be careful not to be too close to tables and chairs, or else everything in sight, including sweaters, plates, coffee cups, pop bottles, and especially ash trays, get airborne! This new crinoline makes a clean sweep every time.

Folks sitting down enjoying a quiet cigarette are fair game as well. Those sitting with their feet projecting out into the dancing area take quite a chance on getting trod on since you can't avoid what you can't see!

The crinoline flirts with everyone in the square and peeks demurely from under the skirt hemline when it thinks no one is looking and thoroughly enjoys itself in a *weave the ring*.

When I sit down beside a friend, my crinoline falls all over them (a most undignified performance) and it always has a knack of finding the most interesting people to be friendly with.

Another problem that has come to my attention is that when I sit down sedately on a nice soft sofa and pile *my* crinoline up on my lap to leave room for others to sit, I can't see over the top! So many times I've been asked to dance while sitting that way but I've reluctantly declined— I'm a bit past the age for a blind date!

I'm sure in time, my crinoline will become a little more sedate, not quite so frivolous, but I hope it will always retain its warm friendliness for years to come. Perhaps only old age will tame this delightful charmer. I'm sure too, that with tolerance on both sides, my crinoline and I can look forward to a long and happy life together.



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Falling In Love

LINE- LIGHT



by Bill & Elaine Lawn
Columbus, Ohio

LEPRECHAUN AWARD— WALT & VIRGINIA BRENNEMAN

Meet Walt and Virginia Brenneman, winners of the tenth annual Leprachaun Award and central Ohio's Honor Couple for 1983. Walt and Virginia have been square dancing for twenty years and have been "angels" for nineteen years! We repeat, angels continuously for nineteen years!

They have twice been presidents of their club (Orbiting Squares), served as vice-presidents, secretary-treasurers, council representatives, and worked on numerous committees. They have worked diligently on additional projects for their club, using Walt's woodworking ability and Virginia's penchant for organizing many extra outside activities.

Walt and Virginia have belonged to about seven different clubs over the years, dancing at various programs from class to advanced, always smiling, friendly and considerate to all. Still through all the years they never severed their ties with the Orbiting Squares. In fact, they only recall missing about five



club dances in twenty years!

Besides being active in their home club, Virginia and Walt find time to visit other clubs, support as many specials as possible, and go on "weekends." This year they attended their eleventh national convention.

Both are known for their many kindnesses to others in time of need. When sickness strikes or help is needed they are there— ready, willing and able to assist.

This year they are again representatives to council— still they find time to enjoy their son, John, daughter-in-law Chrystal and two granddaughters, Jessica and Beth. Both bowl, Walt is active in the Masonic Lodge and Shriners, and Virginia attends Holy Spirit Catholic Church and is First Ward Committee Person in the city of Whitehall.

Walter and Virginia are effective leaders and team members who truly epitomize the spirit of western square dancing.

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Bill V.

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MYSELF A LETTER— Bill V.
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John
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- Q-821 AMERICAN DREAM— Wiley Hutchinson
- Q-820 STAY ALL NIGHT— Stan Brooke
- Q-819 HEARTBROKE— Romney Tannehill
- Q-818 BIG OLE BREW— Lee Main
- Q-817 (I NEVER KNEW) THE DEVIL'S EYES WERE
BLUE— Kevin Bersing
- Q-816 MISTY MOONLIGHT— Gary Mahnken
- Q-815 WATCHIN' GIRLS GO BY— Gary Mahnken
- Q-814 OLDER WOMEN— Bob Osburn
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Gary Mahnken



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Highlights from Past Issues of this Magazine

25 YEARS AGO, JULY 1958

Square dancers of Memphis, Tenn., officially opened Cotton Carnival week by modeling "Around the Clock" styles of square dance clothing suitable for afternoon camps, clinics, classes and the special occasions, carnivals, festivals and conventions. What's unusual about this fashion show? All apparel in this show was made from cotton bags—the same containers used for packaging feed, flour and other products.

The latest development of the S/D Society of Western Australia is the opening of the School of Square Dancing, their third and most successful enrollment of 407 new dancers, ranging in age from 14 to 65 years.

Odd complaint:...the chief gripe about a recent folk dance festival was "too much talking and not enough dancing."

There was one apparel shop advertiser and the ad copy states: Squaw dresses, petticoats and material by the yard; send 25¢ for COMPLETE folder with illustrations, dress and yardage samples. FREE on request: yardage samples only of Georgette, Zuni and Braids.

Record of the Month: "May we call your attention to the new LP just received featuring some real frog stranglers. These are not for beginners or even just ordinary club dancers. These are deliberately designed to challenge the upper crust. No one can dance them the first time. Even the experienced dancers will need several tries before they can get through these numbers. No instructions come with these records so you are really on your own. It is unbreakable plastic and sells for \$3.95."

Another special release for the 7th National Convention in Louisville: "Highways Are Happy Ways."

Quote: "In no instance will a gentle-

man enter a ballroom undivested of his accoutrements." Reilly, *The Amateurs Vademecium*, 1870.

10 YEARS AGO— JULY 1973

This annual Distaff issue is dedicated to the ladies on the square, and features new or favorite products from advertisers and shop owners.

Mr. and Mrs. Leonard Wren of Heyburn, Idaho, write that they're working toward getting a S/D scene on scenic check blanks. (Wonder if they were successful?)

The Meandering Man reports on his 7,000 mile northwestern excursion by plane and rental car, starting with LEGACY, a historic meeting of a cool hundred outstanding leaders of our esteemed activity today, in Cleveland, Ohio. It was sensational. This theme is continued on the Editor's Page. Questions raised as part of a discussion at LEGACY: Are today's square dancers aware of their heritage? How can caller/instructors include a sense of heritage in their classes? "This seems to be an aspect of the total square dance picture where a magazine may fill a vital role."

Dr. H. Craig Bell, a noted psychiatrist from Philadelphia, says, "Square dancing can lead to better marriage and may even save one on the brink of divorce. Dr. Bell maintains that square dancing teaches couples to be understanding of, and sensitive to, each other's feelings.

Bob Baker of Oak Ridge, Tenn., is featured in "Steal A Peek." Bob was one of the originators of the Rebel Roundup at Fontana Village, N.C.

"Sketchpad Commentary" depicts the Eternal Enigma. If this is a typical square dancer, WHY? First year: "Really love it." Second year: "Love it, generally." Third year: "Tough, but fun." Fourth year: "How d'ya do a doodad?" Fifth year: "Oh, no...I was out five mon-

Continued on Page 76



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(No time to waste or spare),
Yet life becomes more beautiful,
With much less wear and tear.

It brings a kind of inner peace
That serves us anywhere,
And fosters lots of extra strength
To listen, smile and share.

It gives us satisfaction,
Keeps us young and "now-aware."
We bow and curtsy, step and swing
With happiness and care.

So, don't burn out by letting dancing
Drive you to despair—
Exert some square dance discipline
And you'll feel light as air!

—Mary F. Heisey

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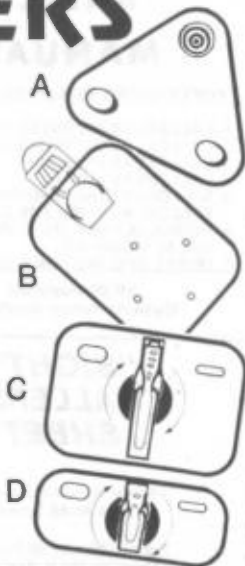
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CALLERLAB CONFAB

MS QUARTERLY EMPHASIS CALLS 1983

The Callerlab MS Committee has announced its intention to continue the MS Quarterly Emphasis Call program. Two calls are designed for emphasis each quarter:

First quarter: *Divide, Spin the top.*

Second quarter: *Crosstrail thru, Zoom.*

Third quarter: *Split circulate, Turn thru.*

Fourth quarter: *Cross fold, Peel off.*

The Plus list under went a slight revision at the 1983 Callerlab convention, changing the scope of *explode the wave* to include *explode and anything*. The list is printed alphabetically each month on the ASD Pulse Poll page. However, the

teaching order has been revised, and is now suggested to be:

Teacup chain	Remake the thar
Ping pong circulate	Diamond circulate
Load the boat	Single circle to a wave
Extend (the tag)	Trade the wave
Coordinate	Flip the diamond
Anything and spread	Grand swing thru
Spin chain the gears	Crossfire
Track two	All eight spin the top
Anything and roll	Triple scoot
Follow your neighbor	Chase right
Explode family	Dixie grand
(from waves only)	Peel the top
A. The wave	$\frac{3}{4}$ tag the line
B. And anything	Triple trade
Relay the deucey	Turn and left thru

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BOGAN RELEASES:

1343 Just Because, Tommy White, David Davis*
 1342 Where the Sun Don't Shine, Caller: David Davis*
 1341 Love in Every Happy Face, Caller: Hubert Kerr*

DANCE RANCH RELEASES:

672 Honey, I've Got You to Thank for That, Frank Lane*
 671 Who Can I Count On, Caller: Frank Lane*
 670 A Smile Will Go A Long Long Way, Frank Lane*

LORE RELEASES:

1209 Lovin' Cajun Style, Caller: Dean Rogers*
 1208 Somebody, Somewhere, Caller: Don Coy*
 1207 Bayou Girl, Caller: Dean Rogers*
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1374 James, David Cox*

BEE SHARP RELEASES:

120 You're Singing Our Love Song, Mai Minshall*

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2379 Should I Do It, Caller: Robert Shuler*

PETTICOAT PATTEN:

113 You're Out Doing What I'm Here Doing Without
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LEGACY



Chairmen Doc and Peg Tirrell listen attentively.

St. Louis, Missouri, May 12-15, was the setting for LEGACY International's sixth biennial convention. Trustees attended from 183 states, two Canadian provinces, and the Netherlands.

LEGACY is the international communications and leadership resources center of the square dance activity. Trustees attend at their own expense for the purpose of sharing and exchanging ideas.

One highlight of the meetings was the presentation by Bob Osgood of the Silver Spur, for service to square dancing, to Dick and Jan Brown of Bellevue, Nebraska. Dick and Jan, previous executive secretaries of LEGACY, have voluntarily organized, distributed and compiled the three surveys conducted by the organization. The most recent elicited more than five thousand responses and many comments, which have been collected in a thick volume for those who wish to read it.

Newly elected to the board of directors are Walt and Louise Cole, Herb and Erna Egenger, Gordon Goss, Chet and Julia Vetter, Dan and Mary Martin, and Bo and Agnes Semith, who were elected to fill the unexpired term of Angus McMorran. They join Joe and Phyllis



Dick and Jan Brown with the Silver Spur award.

Casey, Bob and Dottie Elgin, Jim and Jan Maczko, Vivian McCannon, Harriet Miles, Gene and Alice Maycroft, Betty and Clancy Mueller, Doc and Peg Tirrell, Wayne and Norma Wylie. Doc and Peg Tirrell were reelected as chairman of the board, with Bob and Dottie Elgin elected as vice chairmen. Don and Vera Chestnut will continue to serve as executive secretaries.

Retiring from the board this year were Stan and Cathie Burdick, Mary and Bill Jenkins, John and Freddie Kaltenthaler, Bob and Martha McNutt, and Jim and Ellen White.

The theme for the 1983 meetings was FLAGS, the acronym from which discussion group titles was taken. Among the topics discussed were Friendship, Leadership, Attitude, Giving and Styling.

One goal established for the next biennium is the encouragement of mini-LEGACY seminars in all states and provinces, as well as other countries where square dancing is popular.

By-laws for operating LEGACY were discussed and adopted at the final business meeting. Incorporation and tax exempt status will be applied for during the next two year period.

The next meeting of LEGACY will be May 9-12, 1985.

Peg Tirrell always managed to have her "just desserts" and make the mealtime announcements, too. LEGACY friends contributed the "extras."



Dancing Tips

by Harold & Lill Bausch

Did you ever hear the expression, "When you quit learning, you are dead?" That may be a slight exaggeration, but indeed we do keep learning until the day we die, or we should.

One of my favorite learning processes is to listen to tapes as I drive to and from dances. I purchased some of the Callerlab convention tapes, and I have listened to them over and over again. You don't assimilate everything just listening once. Each time you listen, you absorb something new.

I tell callers who attend my colleges that I like them to take notes, and to have them read them more than once. We often get more out of our notes than we do tapes, because we can look through the notes and pull out what we want, whereas we do not always have the time to listen to a whole tape.

On the latest group of Callerlab tapes, one thing stood out for me. A group of well-known callers were talking about how our expression "dance a tip" came to be. The moderator said he didn't know and he had asked many knowledgeable people, but no one seemed to know. This was interesting to me, because I do know.

Some years ago I subscribed to *Nor-*

thern Junket, a magazine published by Ralph Page of Keene, New Hampshire. This booklet had all kinds of historical notes. In one of them, he (or a guest author) told of going to country dances to square dance. At that time the fiddler was usually the caller. He told how the dancers would "tip" (or pay) the fiddler, and then they could dance until he took a break. If they wanted to dance again, when he started up they would again "tip" the fiddler. I forget how much he said, but it seems to me it was a nickel or some such amount.

From this custom came two familiar expressions: one is to "dance a tip," the other to "pay the fiddler."

Speaking of learning, I read in the newspapers that scientists have come to the conclusion, from new experiments, that we do not stop learning as we get older. If fact, they say our brains can still grow in size as long as we live.

An interesting thing is happening right now. Callers are studying our calls and their definitions to see what variety they can find in our familiar calls. They are finding that many things can be done with MS calls that we have not been doing. This variety makes for a more interesting program, and still does not really make the calls more difficult. We may discover that the more variety we can put into the MS program, the fewer new calls we will be apt to use.

Remember, we dropped All Position Dancing because dancers did not care for it when carried to an extreme. We predict Dancing By Definition will prove more successful, if it is not carried to an extreme. Good old common sense is always in demand.



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- TB229 I HEAR KENTUCKY CALLIN' ME

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by Bob Howell

easy level

Our solo dance this month comes via Mona Cannell. It was written by Jerry Helt of Cincinnati, Ohio for his "seniors" group, but I have used it successfully with dancers of all ages. All I received was the routine, so I affectionately named it after Kathy, Jerry's lovely wife.

KATHY'S BUSTED

FORMATION: Solo, no partner needed.

MUSIC: "I'm Busted," Blue Star 2174B (Speed music to 50 rpm.)

INTRO: Wait 16 counts.

COUNTS

- 1-4 Step to the right with the right foot, close left foot to right, again step right with right foot, touch left toe to right instep.
- 5-8 Step left with left foot, close right to left, step left again, touch right toe to left instep.
- 9-16 Strut four slow steps forward, waving hands at your sides, R,L,R,L.
- 17-20 Repeat counts 1-4.
- 21-24 Repeat counts 5-8.
- 25-32 Strut backward for two steps, R,L, turn $\frac{1}{4}$ right on counts 29 and 30, stamp left foot on 31 & 32.

During this past LEGACY meeting, Joe Casey of Dover, New Hampshire, called a dance that I haven't done in several years. The original routine was called by Ed Gilmore.

ENDS TURN IN

Head two couples go forward and back
 Pass thru, separate around two, make a line of four
 Forward up and back, pass thru and join hands
 Arch in the middle and the ends turn in.
 Circle four in the middle once around
 Others California twirl, pass thru in the middle

Repeat for sides...

John Hucko of Oviedo, Florida, reports still having real good success with this ever-fun record. Here is the routine he uses with the music.

COCOANUTS

MUSIC: SIO150A

FORMATION: Square

BREAK:

All four ladies promenade, inside the ring you go
 Swing your partner, everybody swing
 Join all your hands and circle to the left
 Allemande left the corner and a grand right and left
 Right and left around the ring until you meet your maid
 Do-sa-do your gal and promenade
 Promenade go two by two, take her home with you
 Roll or bowl a penny a pitch.

FIGURE:

One and three you promenade outside the ring
 All the way around the ring you go
 Same four into the middle, circle four you do
 Once around, exactly once, back right out at home
 Allemande left your corner, you do-sa-do your own
 Go back and get the corner, promenade her home
 Promenade go two by two, promenade you do
 Roll or bowl a ball a penny a pitch.

Split those two, go around one
 Make a line of four, go forward and back
 Pass thru, join hands, arch in the middle
 Ends turn in and circle four one full turn
 Pass thru and allemande left your corner
 Grand right and left and promenade...





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Glen Nickerson of Kent, Washington, contributes our contra this month. He got it from John Chapman who wrote it. John lives in Stratford-upon-Avon, Warwickshire, England. He named the contra after the band which played it. Glen says that the progression is rather unusual and some may have trouble with it at first. But try it, I'm sure you'll like it. It features a couple facing couple routine.

ARDEN FOLK CONTRA

FORMATION: Longways sets, couple facing couple across the set.

MUSIC: 64-count smooth reel.

- 8 Right-hand star in own fours with opposite couple.
- 8 Left-hand star in new fours with corners.
- 16 Do-sa-do partner right shoulder, then left shoulder.
- 16 Do paso (Partner left, opposite right, partner left)
- 8 Half promenade on diagonal to the left.
- 8 Straight across half right and left.

(If you have no one to do the half right and left with, stand still.)



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MR 30 POOR BOY BY Eddie—Razzy Hit

MR 29 MY HEART by Craig—Ronnie Milsap #1

MR 28 SHINDIG IN THE BARN by Vern

MR 27 YOUR EYES by Dean—Canadian Hit

MR 26 8 MORE MILES TO LOUISVILLE by Eddie

MR 25 STAR WARS II by Mark



Vern Weese, Staff
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Tom Trainor, Staff
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MR 24 I'M GONNA MAKE IT AFTER ALL by Vern—
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DR11 JOSE CUERVO by Hal—

Shelley West Hit

DR10 CONTINENTAL SUIT by Bill—

Marty Robbins Hit

DR9 I LOVE NEW ORLEANS MUSIC by Randy

Ronnie Milsap Hit

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a row of machine stitching one-quarter inch away from the raw edge. Add a creative touch by working a row of blanket stitch by hand in matching or contrasting colored wool all around the edges. Fasten under the arm with a button and buttonhole.

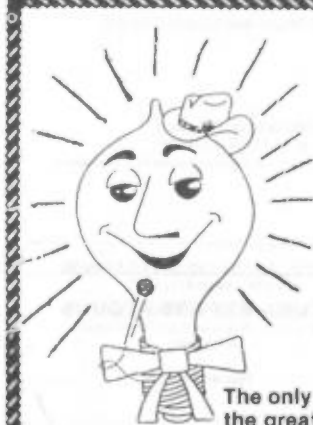
A handy kangaroo pocket can be made from leftover fabric, edged with blanket stitch and sewn on the front of the poncho. However, since this sort of pouch pocket is likely to take a beating, I suggest you clean-finish it first, using taffeta or China silk for the lining.

To clean-finish, place the pocket and matching lining section, right sides together and machine stitch all around, leaving about six inches open at the bottom. Trim the seam, clip the curves and pull through to the right side from the opening.

Blanket stitch around this finished pocket and attach the top sides and bottom to the poncho with a tight, invisible slip stitch. The curved part stays open to form a deep pocket that can serve as a mini-muff on cool evenings.



Combining hobbies with dance outfits makes for good conversation and eye-appealing costumes. Nora Adkins, New Boston, Michigan, a clogging instructor and wife of caller Frank, enjoys antique jewelry. With this thought in mind, she fashioned a gorgeous party dress around a heart-shaped amber stone. She used a gold amber satin for her circle skirt with attached pleated cummerbund. The attached long-sleeved top is a white, partially-lined, ruffled sheer. With gold dance shoes she is set for an exquisite night of dancing.



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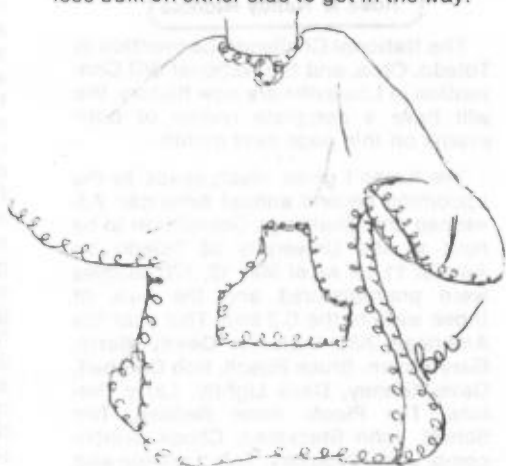
A poncho is one of the world's simplest sewing projects and the perfect cover-up for spring, cool summer eves and fall.

This one is made with a fold at the shoulder line just like the blanket ponchos, but the sides are cut in a curve close to the body, making the sleeves look something like angel wings.

I suggest that you stretch out your poncho measurements on wrapping paper and get the curves perfected before cutting out your fabric. My poncho began as a folded rectangle measuring 56 inches from arm to arm and 38 inches from the fold at the shoulder to the bottom edge.

On each side I drew a line, starting eight inches below the fold and gently

curving in toward the center, 12 inches from the side edge. That left me with a hemline measuring 32 inches across and less bulk on either side to get in the way.



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CHALLENGE CHATTER

Russ & Nancy Nichols

The National Challenge Convention in Toledo, Ohio, and the National S/D Convention in Louisville are now history. We will have a complete review of both events on this page next month.

We haven't given much space to the upcoming second annual American Advanced and Challenge Convention to be held at the University of Toledo on August 11-13. As of May 15, 170 couples were pre-registered and the bulk of those were in the C-2 hall. This year the American A/C features: Dewey Berry, Gary Brown, Bruce Busch, Bob Gambell, Dave Kenney, Dave Lightly, Larry Perkins, Tim Ploch, Anne Redden, Tim Scholl, John Steckman, Chuck Stinchcomb, John Sybalsky, Tom Tarleton and Joe Uebelacker. The Trail End Dance will run from 8-12 PM on Wednesday, August 10, with three halls dancing Adv., C-1 and C-2. The Convention opens at 1 PM on Thursday and continues on Friday and Saturday with two sessions from 1-5 and 8-11:30 PM each day. New for this year will be four hours of C-3 dancing each afternoon. At this writing, scheduling of callers has been completed, hospitality and service committees have been assigned their details, and everything looks like it's on schedule. The halls have been confirmed by the University and assigned. C-1 and C-2 are in the same halls as last year. Advanced has been moved to the cafeteria, and C-3 will dance where Advanced was last year.

We would like to comment on an excellent editorial that appeared in the Winter/Spring 1983 issue of *Chain Reaction*, pointing out that perhaps the pyramid theory of square dancing was becoming a mushroom theory. The pyramid theory has as the base of all triangles the beginners class, and as we become more proficient with our dancing we move up the triangle and, if we so choose, move to the summit, which is being a proficient C-4 dancer. The editorial points out that the rush into advanced level dancing is weakening the stem or the veins that feed it, creating a mushroom. The editorial points out the fact that every square dancer, regardless of program, *must* for the future of

the hobby feed its roots by bringing in new participants. ...

We have a word for convention organizers and schedulers: Advanced and challenge callers do not want to be scheduled exclusively in the Advanced and Challenge program, they want some tips in all levels of your convention. In most cases they are the most proficient callers on your staff. It is not fair to your dancers to not let them dance to the flowing choreography that an A/C caller will present to them. The idea of using only beginning callers to call to new graduates is absurd. Utilize the talent on your staff. The A/C caller realizes he is going to have to call more tips, work harder and present the professional image longer. We realize that the Mainstream caller is reading this and thinking how this will cut down on his mike time; however, we look at it as a chance to chalk one up to a learning experience. The knowledge you would gain could be utilized the next time you take the mike.

We read with interest in a recent *Zip Coder* the history of Cherry Ridge. This being July, we would like to give our opinion of Cherry Ridge. For us it's about a ten-hour drive added to ten days or 240 hours of non-stop entertainment. You sleep very little, you dance and learn more in those ten days that you do in a year in most parts of the country. The food, the parties and the fellowship makes this an annual vacation worth looking forward to. Yes, we have seen disappointment and anger, but mostly from trying to stretch oneself too thin. Not everybody is invited to every party or into every tip. We were fortunate to have some good friends in the Holmeses and Barsches, who took us under their wings and helped us through our first year. One thing that was missing from the *Zip Coder* article was reference to an uncomparable host couple for many years: Francis and Diane. With this year's lineup of Hodson, Howell, Gullely and Kopman, the place should be absolutely packed. We only wish we could be there, but we know you'll have a great 240 hours.



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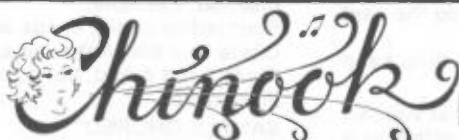
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- H-111 SOMEONE COULD LOSE A HEART
by Kim Hohnholt
- H-110 THE STEAL OF THE NIGHT by Bill Sigmon

- H-109 YOU DON'T KNOW ME by John
- H-108 YOU'LL BE BACK by Dan
- H-107 THINKING OF YOU by Bob



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

ON THE THIRD HAND!

An excellent choreo tool which adds variety to your program at an level is *on the third hand*.

The most common use is with *square thru*, and in this framework is equivalent to a *right and left thru*, then do the next call. Example;

Heads square thru but on the third hand
Right and left thru = zero.

An added benefit is the fact that you can accomplish the same choreo effect as a *right and left thru* from positions where a *right and left thru* is not possible.

SAMPLE CHOREO:

Heads lead right and circle to a line
Square thru but on the third hand
Touch $\frac{1}{4}$, circulate, boys run
Square thru $\frac{3}{4}$, trade by, left allemande..

Heads lead right and circle to a line
Squire thru but on the third hand
Swing thru, boys run, wheel and deal
Crosstrail thru, left allemande.....

Heads square thru four, square thru
But on the third hand, eight chain thru
Ocean wave, girls trade, recycle
Left allemande.....

Heads square thru four, square thru
But on the third hand, swing thru double
Recycle, reverse flutter wheel
Ocean wave, girls cross run, boys trade
Left allemande.....

Heads lead right and circle to a line
Square thru but on the third hand

Spin the top, boys run, half tag
Scoot back, boys run, left allemande.....
Heads square thru four, square thru
But on the third hand, pass thru, trade by
Square thru but on the third hand
Swing thru, boys cross run, girls trade
Recycle, left square thru but
On the third hand, left touch $\frac{1}{4}$, girls run
Square thru four, trade by
Left allemande.....

Another use of this type choreo is to interrupt a *right and left grand* with *but on the third hand, promenade*. If not overused, this is also a very effective choreo ploy. Simply stated, arrange it so all have their original opposites as partners (*four ladies chain*); call any sequence of calls that would bring them to an accurate *allemande left* if the ladies had not chained. Example:
Four ladies chain, heads lead right and Circle to a line, left allemande
Right & left grand, but on the third hand
Promenade.....

SAMPLE CHOREO:

Sides half square thru, right and left thru
Left allemande, right and left grand but
On the third hand, promenade.....

Heads square thru four, swing thru
Boys run, ferris wheel, zoom and
Square thru $\frac{3}{4}$, ocean wave, swing thru
Boys run, wheel and deal, left allemande
Right and left grand but
On the third hand, promenade.....

On the third hand choreo with plus basics:

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, ferris wheel
Right and left thru, pass thru, pass thru
Left allemande, right and left grand but
On the third hand, promenade.....

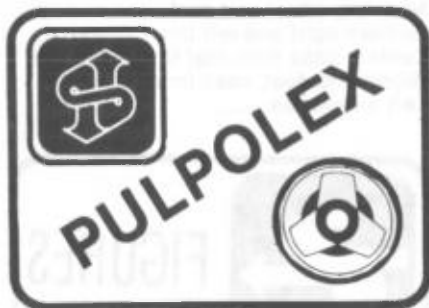
Heads lead right and circle to a line
Square thru but on the third hand
Load the boat, pass thru, left allemande.

Four ladies chain, heads lead right
Do-sa-do, swing thru, relay the deucey
Right & left grand but on the third hand
Promenade.....

Side ladies chain, heads star thru
 Pass thru, circle to a line
 Two ladies chain, chain back Dixie style
 To a wave, boys run, girls hinge
 Diamond circulate, flip the diamond
 Trade the wave, right and left grand
 But on the third hand, promenade.....

Four ladies chain, sides square thru four
 Swing thru, boys run, couples hinge
 Crossfire, follow your neighbor
 Left allemande, right and left grand but
 On the third hand, promenade.....

Heads half square thru, right & left thru
 Swing thru, boys run, $\frac{3}{4}$ tag
 Girls quarter right, diamond circulate
 Flip the diamond, boys trade, boys run
 Wheel and deal, left allemande
 Right & left grand but on the third hand
 Promenade.....



SCOOT, CROSS AND TURN

by Johnny Wykoff

DESCRIPTION: From a box circulate foursome where the boys are facing in and the girls are facing out (*heads square thru, touch $\frac{1}{4}$*), all *scoot back* and without stopping, girls extend right hands and pull by to a spot alongside and on the right of the opposite boys (all are not facing out). The opposite boys now courtesy turn these girls to end in facing couples.

NOTE: The combination *touch $\frac{1}{4}$, scoot cross and turn* is choreographically equal to *sweep $\frac{1}{4}$ left*.

EXAMPLES:

Heads touch $\frac{1}{4}$, *scoot cross and turn*
 Pass thru, swing thru, right & left grand..

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, *scoot cross and turn*, touch $\frac{1}{4}$
Scoot cross and turn, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run, bend the line
 Touch $\frac{1}{4}$, *scoot cross and turn*
 Left allemande.....

Heads square thru four, right & left thru
 Rollaway, touch $\frac{1}{4}$, scoot back
Scoot cross and turn, flutter wheel
 Slide thru, left allemande.....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, circulate, center four
Scoot cross and turn, others trade
 And roll, centers star thru, all pass thru
 Girls trade, left swing thru
 Trade the wave, centers trade, girls trade
 Spin the top, same sexes trade
 Right and left grand.....

Heads star thru, pass thru, circle to line
 Touch $\frac{1}{4}$, triple *scoot cross and turn*
 Veer left, wheel and deal
 Left allemande.....

Heads pass thru, go round one to a line
 Pass the ocean, swing thru
Scoot cross and turn, slide thru
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, boys run, *scoot cross & turn*
 Flutter wheel, left allemande.....

Heads lead right and circle to a line
 Pass thru, girls run, trade the wave
Scoot cross and turn, pass thru
 Boys run, *scoot cross and turn*
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line
 Rollaway, centers touch $\frac{1}{4}$, *scoot cross*
And turn, ends star thru, trade by
 Star thru, pass thru, wheel and deal
 Dixie grand, left allemande.....

Heads square thru four, sides rollaway
 Touch $\frac{1}{4}$, centers trade, centers run
 Ends circulate, centers *scoot cross*
And turn, centers star thru, ends $\frac{1}{4}$ in
 And star thru, trade by, heads trade
 You've stirred the bucket.....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, triple *scoot cross and turn*
 Swing thru, right and left grand.....

From Bill Peters' *Choreo Breakdown*:
 Heads square thru four, touch $\frac{1}{4}$
Scoot cross and turn, flutter wheel
 Slide thru (zero), left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Scoot cross and turn, pass the ocean
 Recycle (zero), left allemande.....

Heads lead right and circle to a line
 Pass the ocean, recycle, touch $\frac{1}{4}$
Scoot cross and turn (zero)
 Left allemande.....

Heads lead right and circle to a line
 Slide thru, touch $\frac{1}{4}$, *scoot cross & turn*
 Flutterwheel, left allemande.....

Heads rollaway, square thru four
 Swing thru, *scoot cross and turn*
 Pass thru, wheel and deal, outsiders in
 And spread, pass thru, wheel and deal
 Girls pass thru, spin chain thru
 Ends circulate, *scoot cross and turn*
 Right and left thru, pass thru
 Wheel and deal, zoom & square thru $\frac{3}{4}$
 Left allemande.....



STAY THE COURSE/SPREAD THE COURSE
 by BoBo Pike, Independence, Mo.

DEFINITION (Stay the Course): From right or left-hand ocean waves, two-faced lines or three in one lines: hinge, center four box circulate, hinge, centers box circulate.

EXAMPLES:

Heads square thru four, do-sa-do
 To a wave, *stay the course*, men run
 Right and left thru, pass thru
 Wheel and deal, zoom, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four, slide thru
 Pass the ocean, *stay the course*
 Men run, right and left thru
 Pass thru, wheel & deal, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru, star thru
 Two ladies chain, send 'em back
 Dixie style, *stay the course*, girls run
 Pass the ocean, recycle, square thru $\frac{3}{4}$
 Trade by, left allemande.....
 Heads touch $\frac{1}{4}$ and spread
 Sides squeeze in, *stay the course*
 Girls trade, recycle, square thru $\frac{3}{4}$
 Trade by, left allemande.....
 Heads square thru, circle half, veer left
Stay the course, men run, star thru
 Pass to the center, pass thru
 Left allemande.....

DEFINITION (Spread the course): From right or left-hand ocean waves, two-faced lines or three in one lines: hinge, box circulate and spread (as the centers are moving, the ends slide together), hinge, box circulate and spread. **NOTE:** Everyone does the *hinge* both times.

From right-hand ocean waves:
 Heads square thru four, do-sa-do
 To a wave, *spread the course*, men run
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....
 From left-hand ocean waves:
 Heads square thru four, star thru
 Ladies lead Dixie style *spread the course*
 Girls run, partner trade, star thru
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

From three in one line:
 Heads touch $\frac{1}{4}$ and spread
 Sides squeeze in, *spread the course*
 Men run, ladies trade, wheel and deal
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

From two-faced line:
 Heads square thru four, swing thru
 Men run, *spread the course*
 Men run, wheel and deal
 Centers right and left thru
 Centers pass thru, star thru, pass thru
 Wheel and deal, pass thru
 Left allemande.....



Heads lead right and circle to a line
 Swing thru, boys run, fan the top
 Girls run, fan the top, pass thru
 Partner trade and roll, right & left grand..
 Heads rollaway, sides lead right
 Circle four, men break to a line
 Pass the ocean, fan the top, boys run
 In your own foursome, wheel and deal
 Promenade home.....
 Heads rollaway, lead right & circle four
 Ladies break to a line, pass the ocean
 Fan the top, boys run, in your foursome
 Wheel and deal, in your new foursome
 Wheel and deal, swing thru
 Right and left grand.....
 Heads pass thru go round one to a line
 Pass the ocean, fan the top
 Grand swing thru, boys run
 In your own foursome, wheel and deal
 In your new foursome, wheel and deal
 Square thru $\frac{3}{4}$, trade by, swing thru
 Acey deucey, boys run, ferris wheel

Square thru $\frac{3}{4}$, left allemande.....
 Heads lead right and circle to a line
 Pass the ocean, fan the top, recycle
 Left allemande.....
 Heads lead right and circle to a line
 Right and left thru, pass the ocean
 Fan the top, girls cross run, fan the top
 Boys cross run, fan the top, recycle
 Left allemande.....
 Heads pass thru go round one to a line
 Ocean wave, fan the top, split circulate
 Boys run, reverse flutter wheel
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....
 Heads rollaway, lead right, circle four
 Ladies break to lines, ocean wave
 Fan the top, swing thru, boys run
 Left allemande.....
 Heads rollaway, sides lead right
 Circle four and men break to lines
 Ocean wave, fan the top, swing thru
 Boys run, partner trade and roll
 Right and left grand.....



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Static Square to Box 1-4:

Heads pass thru and cloverleaf
All double pass thru and centers in
Cast off $\frac{3}{4}$, star thru
Centers right and left thru, pass thru.....

Heads slide thru and pass thru
All pass thru, trade by, touch,
Girls trade, recycle.....

Heads flutterwheel, sides curlique
Walk and dodge, pass to the center
Right and left thru, pass thru.....

Sides right and left thru, flutter wheel
Swing thru, boys run, half tag the line
Walk and dodge.....

Sides right & left thru, heads swing thru
Boys trade, boys run, half tag the line
Walk and dodge.....

Sides right and left thru, pass thru
Cloverleaf, double pass thru, zoom
Centers in, cast off $\frac{3}{4}$, star thru
Zoom, centers partner trade.....

Heads flutter wheel, pass thru
Cloverleaf, sides right and left thru
Zoom, centers pass the ocean,
Single hinge, walk and dodge.....

Sides right and left thru, rollaway
With a half sashay, heads crosstrail thru
Separate go round two, hook on and
Make a line, forward and back, star thru..

Heads fan the top, single hinge
Walk and dodge, partner tag.....

Heads touch and linear cycle
Pass thru.....

Sides pass the ocean, ladies trade
Linear cycle, sweep a quarter more
Right and left thru, pass thru.....

Sides curlique, girls run, touch
Boys run, girls trade, half tag the line left
*Box 1-4 to 1P2P (Use your favorite 1P2P
get-out):*

Ocean wave, scoot back, girls circulate
Boys trade, wheel and deal, star thru
Pass the ocean, scoot back
Girls circulate, boys trade, boys run
Wheel and deal, right and left thru
Touch, boys run, boys circulate
Single hinge and boys run.....

Right and left thru, touch, boys circulate
Girls trade, swing thru, boys run
Bend the line.....

Ocean wave, cast off $\frac{3}{4}$, centers trade
Swing thru, boys run, pass the ocean
Swing thru, girls circulate, boys trade
Spin the top, right and left thru
Flutter wheel.....

Ocean wave, linear cycle, square thru
Trade by, swing thru, boys trade
Boys circulate, boys run, tag the line
Girls turn back, star thru, bend the line...

Slide thru, right and left thru
Dixie derby, couples hinge, girls trade
Couples hinge, boys circulate
Girls trade, couples trade, bend the line..

Square thru $\frac{3}{4}$ and trade by, swing thru
Girls circulate, swing thru, scoot back
Boys run, couples circulate, ferris wheel
Centers right and left thru, zoom
Centers pass thru, swing thru, boys run
Bend the line.....

Ocean wave, linear cycle
Right and left thru, dixie derby
Chain down the line, pass the ocean
Recycle, touch, girls trade, boys run
Couples trade, ferris wheel
Centers wheel around, swing thru
Girls circulate, boys trade, boys run
Couples trade, bend the line.....

Continued on Page 53



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TNT192 MAKE SOMEONE HAPPY by Jack O'Leary
TNT193 MOLLY'S TWO STEP, RD by Phil Gunthner
TNT194 LITTLE ROCK by Gene Trimmer
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TNT196 SOMETIMES by Jerry Sealey
TNT197 THE MERRY 88, RD by Dave Fleck
TNT198 ROUND LITTLE ROCK, RD by Gene Trimmer
TNT199 I'LL FLY AWAY by Mike Trombly
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RAVE

Many times we give accolades to various individuals for making square dancing intriguing, interesting and challenging. There are frequent articles emphasizing that square dancing should be fun and not an army drill of robot marching, command compliance and clique performance.

Let's start recognizing some of the callers who bend every effort to not only call powerfully, effortlessly, gracefully and efficiently but also use humor to instill poise and confidence in their dancers.

Hats off to three class callers: Jack Lewis, Johnny Walters and Frank Bedell. These callers encourage a square to save an opening for a newcomer or an out-of-towner by chiding the "expert" to share his expertise. The use of computerized squares is beneficial. A

systematic approach to sit-outs is helpful.

Sincere consideration for the welfare and enjoyment of the dancers is a trait that befits these callers. Square dancing can be fun— family fun. Say "thank you" to your caller once in a while.

*Merrell Buck
Fort Lauderdale, Florida*



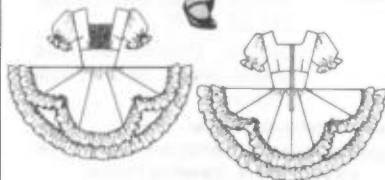
PSMS, Continued

A gem:

Heads lead right and circle to a line
Right and left thru, dixie style to an
Ocean wave, boys trade, left swing thru
Girls cross run, girls circulate
Boys trade, boys run, wheel and deal
Pass thru, trade by, curlique
Swing thru, split circulate, spin the top
Right and left thru, flutter wheel
Sweep $\frac{3}{4}$, left allemande.....

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People

IN THE NEWS



Professional photographer **Bob Davis** of Rustic Reflections, Bellefontaine, Ohio, took this shot of caller **Vern Cox** doing his thing at a street dance in Marysville, Ohio in connection with the Hot Air Balloon Festival there. Dancers shown prominently are **Marge and Chancy Carreh**, **Penny Wisse**, and **Dick Lavender**.

Mildred Hammond is the author of a book on square dancing for children, recently reviewed in *ASD*, entitled "Square Dancing is for Me." Now she writes from Kearneyville, WV, saying that she was honored with a color photo feature page in the *Weekend Journal* of the Martinsburg area as part of a Library Week celebration at the Old Charles Town Library. An author party resulted in 200 of her books being sold. At the event **Joe Swartz** also called for the children. He and his wife **Bee** were celebrating their 28th wedding anniversary. Dancers attended from Maryland, Virginia, West Virginia, and Pennsylvania.

Judy Cadman of Poland, Ohio sent a photo story from the *Herald* of Sharon, Pennsylvania, in which the Shenango Valley Sashayers, a new club was featured. Persons mentioned were **Carl and Jean Ford**, **Joe and Louise Greleski**, **Harry and Betty Myers**, **Ed and Imogene Bartley**, and **Bonnie Banick**. **Bob Cadman** is their caller. Extra interest noted for this club is that more than one couple became engaged/married, having met through the Sashayers program.



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It may not be clearly readable in this photo, but two identical license plates awarded to two Connecticut callers, both reading "I Call," are owned by **Bruce Tompkins** of Brookfield Center and **Allen Finkenauer** of Trumbull. They posed their cars on this occasion at a Connecticut Callers meeting. **Bruce** ordered his plate in 1981 for his (then) new car, while **Allen** received his plate in 1982 as a graduation present from one of his classes. The photo was by **Marcie Ferrucci**.

Jerry Johnson of Rapid City, South Dakota urges dancers everywhere to "Come to the Black Hills this summer and dance at the new resort Rushmore Roundup." See Crazy Horse, the world famous Rushmore Presidential Monument, stay at the campground or local motels, enjoy meals, dancing in August to **Dick Busboom, Jim Logan, Jerry Junck, Perry Bergh, Dave Malmberg, Lucky Kockenower, Jerry Johnson, Ed Spurgeon, Chris Vear, Randy Dougherty** and others.

Helen Pate, writing in the paper *Fontana Villager* recounts the history of the square dance festivals held semi-annually at the famous resort, and especially notes that Swap Shop is thirty years old, with sixty Swap Shops having been conducted, both in the spring and fall. (Your editors joyfully attended a number of them.) Each festival (There are now half a dozen festivals besides Swap Shop.) is attended by 500 to 800 dancers, having come from about every state, province, and from Australia, New Zealand and England. Congratulations, Fontana!

Paul Hartman of Wheaton, Maryland tells us that **Andreas Macke** has translated two of **Bill Peters'** books into Ger-

Continued on Page 77



PALM COAST PROMENADE

On April 10, the Palm Coast Squares with caller Bob Hazelbaker hosted 100 dancers and five guest callers from other clubs at the Italian American Club. A crowd favorite was the *yellow rock*, led by Palm Coast's self-proclaimed specialist Sid Testa, which gave dancers frequent chances to become better acquainted. Visiting clubs were the Flagler Ocean Waves, with caller Fred Rowe; Granada Squares of Ormond Beach with Roland Dion, and Bill and Betty Beattie; the St. Augustine Square Saints with Hayes Herschler. Also on hand was

caller Bill Roundtree from Satsuma.

*Ned Drulard
Palm Coast, Florida*

187 CLUB READY FOR 1984

"All ready and waiting" can be said of the Northway Squares regarding the 1984 dance season. Beginning in April 1984, and continuing through November, Dick Leger will call one Sunday each month at the beautiful Ponderosa Hall in Scotia, N.Y.

The Northway Squares, now in its 15th year, has a membership of 158 squares, including over 50 callers, cuers and contra prompters. The club has no dues and depends on donations to support its programs. Anyone wishing to have a 1983 or 1984 schedule of dances, or further information, should send a stamped, self-addressed envelope to Mary and Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville, NY 12857.

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for square, round, contra and clog dancing. (See ad, June issue.) Everyone at Leo's extends an open invitation to all who might be visiting anywhere nearby.

GEORGIA CALLERS CLINIC

Over 40 callers from three states met for a successful callers' clinic sponsored by the George Callers Association in Macon. Seven callers from GCA sat on a panel of experienced leaders: Bob Bennett, Thunderbird Records, who chaired the panel; Bud Whitten, Rod Blaylock, Dick Barker, Doug Jernigan, Sonny Cook and Rhett Glover. Attendees also called a dance the evening before the clinic.

*Frederick Reuter
Tifton, Georgia*

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New officers of the Alamo Association for July 1983 to June 1984 are: Buddy and Gail Stempel, president; Virgil and Bertha Meier, first v.p.; Butch and Ampie Hayes, second v.p.; Bill and Jeanne Huggins, third v.p.; Bob and Flo Gilkey, treasurer; Bob and Carol Waterbury, secretary. *Bill & Jeanne Huggins
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C-3506 MEDLEY— Ken, Jerry, Beryl & Gary
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FACING THE L.O.D.

Don and "Pete" Hickman began square dancing over 23 years ago in the Texas panhandle. Within a year they joined a round dance class. After "ten easy lessons," they taught the group a dance because their caller/teacher could not commute 60 miles a week to teach.

The Hickmans learned their dancing by literally driving hundreds of miles to attend festivals, clinics, weekends and institutes to learn from teachers such as the Manning Smiths, the Hamiltons, the Proctors, and Chaffees and others.

They started their original Happy Pairs R/D Club in Amarillo in 1963, another in Urbana, Ill. in 1968, and finally their current club in San Antonio in 1976. They teach one beginner class per year, an easy-intermediate class and a high-intermediate class each week, and their Dance-A-Round exhibition group rehearses every Sunday in their own recreation center in San Antonio.



Pete has recently joined with Nancy Sherman to manufacture petticoats with the trade name of "Steppin-Out with Pete and Nancy."

Don and Pete have taught at many events in the central states, but are proudest of their work in teaching other R/D teachers how to teach. They are currently presidents of the Texas R/D Teachers Assoc., on the board and executive committee of Roundalab, and members of the URDC and the Texas Callers Assoc.

Dances written by the Hickmans include *Green Alligators*, *One More Time*, *Chili Sauce* and *Apple Blossom Time*.

Don and Pete have two daughters and three grandchildren.



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L8-15 I'M BEGINNING TO FORGET YOU, Marvin

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L8-2 STUART'S DOLLY/CLOG

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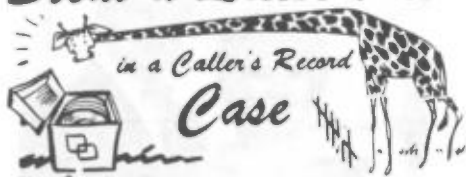
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Steal a Little Peek



AMAZ-SING GRACE WHEATLEY

To quote Honest G. Wry Wheatley, who happens to be this month's caller's spouse, Grace "is working on teaching her second class; she has called at two state festivals; she has called in Munich and Vienna; she has called dances in three states; she shares calling duties for two clubs in the Gallup area; she records for Ocean Wave records; this summer she is one of the featured callers at the Red River Community House...and she has more freckles than any other caller I have ever danced to."

The first year Amaz-sing Grace (a Wry re-mark) started to call, she got a job after hours doing taxes. After tax season, she went out and bought the "finest sound system on the market." When Grant saw the bill, he thought she'd bought a hotel. The next year she announced she would buy two Tibetan long-haired oxen. To Grant's relief, these turned out to be speakers which cost slightly less than the Asian livestock and weighed about the same. Grant says her records are everywhere and multiplying like white mice.

With Grace's calling ability and Grant's sense of humor, how can this twosome fail to take the square dance world by storm?



SINGING CALLS

Taking It Easy— Rhythm
Sweetest Thing I've Ever Known— Mtn.
I'm Still In Love With You— Riverboat
Mary Ann— Kalox
Crying Time Again— 4 Bar B
Ghost Riders in the Sky— 4 Bar B
Row Row Row— TNT
Someday Soon— Petticoat Patter

HOEDOWNS

Comeback— Hi-Hat
Railey Two— Top
Liquid Gold— Wild West
Rhythm Sticks— Roadrunner
Ragtime Annie— Gold Star
Sunday Morning— Chaparral
Smooth and Easy— Rhythm
Gold Diggin— Windsor

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GR12166 TWELFTH OF NEVER by Bayer
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TOP25362 WELCOME TO MY WORLD by Shepherd
FTC32045 YELLOW POLKA DOT BIKINI by Hotchkies

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FlipSide

ROUND REVIEWS

by Frank & Phyl Lehnert

IN TIMES LIKE THESE— MCA 52206

Choreography by Chris & Steve Brissette

Good music with a Barbara Mandrell vocal and a good, intermediate, jive routine.

ON BROADWAY— Atlantic OS13013

Choreography by Ted & Barbara Holub

Good strong vocal by the Drifters; a flowing, three-part, intermediate combination of foxtrot-two step and jive routine.

FIRST THOUGHT— Mercury 810338

Choreography by George & Johnnie Eddins

Pretty music with a Reba McEntire vocal; a nice, easy-intermediate waltz routine.

MY GUY— Motown W-076219

Choreography by Wayne & Barbara Blackford

Good swinging music; a good combination two step and jive routine on the easier side of intermediate.

FRENESI— Roper JH413

Choreography by Hap & A.J. Wolcott

Good Latin music and a good "Wolcott-type" intermediate two step.

WORLD OF THE YOUNG— Columbia 4-42265

Choreography by Lloyd & Nan Walker

Beautiful Andy Williams vocal and a beautiful, high-intermediate-to-challenging international waltz routine. Record is available from the choreographer.

TENDER IS THE HIGHT— Hi-Hat BB009

Choreography by George & Johnnie Eddins

Slightly unusual intermediate foxtrot, including a right-face turning box.

JUST ME— Hi-Hat BB009

Choreography by George & Joyce Kammerer

Smooth music and a good, multi-rhythm intermediate routine including foxtrot, swing, rumba and two step.

SAN FRANCISCO BAY— Grenn 17028

Choreography by Ken Croft & Elena DeZordo

Good familiar music and a good, easy, smooth two step, cued by Ken.

SHADOWS OF MY MIND— RCA PB13391

Choreography by Fran & Jim Kropf

Real country music with a vocal; a smooth, easy, two-part and interlude two step with several repeats.

KEEP ON GOING CRAZY— RCA PB13391

Choreography by Fran & Jim Kropf

Good peppy music with a vocal and a fun-type,

three-part, easy two step with a mixed up sequence.

LUCILLE— RCA PB13465

Choreography by Bill & Marie Brown

Vocal and music with a strong beat for a slightly different, easy-intermediate, five-part routine with a Spanish arms figure.

I WISH I WAS IN NASHVILLE— Capital B5169

Choreography by Johnny & Alice Dollar

Good swinging music with a vocal; a fun-type, easy two step, with a little toe-heel and some twists.

NEVER SATISFIED— MOR 1029

Choreography by Peter & Beryl Barton

Good music with a "rinky-tink" piano lead and a good, easy-intermediate two step.

FlipSide

SQUARE REVIEWS

by John Swindle

Instead of Fourth of July fireworks, we have some S/D singing calls that are hot as firecrackers. Our review dancers this month danced to 24 singing calls, two patter records and two workshop records. You may have heard some of these records at the National Convention and know firsthand how good some of them are.

MAMA DON'T ALLOW— ESP 602

Caller: Larry Letson

This lively tune has banjo, bass, drum and fiddle solos. The instrumental has a good beat and rhythm to begin, and the key change in the ending added the icing to the cake. Larry does a super job. **FIGURE:** Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

SHE GOT THE GOLD MINE AND I GOT THE SHAFT— 4 Bar B 6054; **Caller: Bill Volner**

The Bradsmen did an excellent job on this S/D version of a recent novelty tune that was a success on the country charts. The review dancers were impressed by the splendid job Bill did on the flip. The square dance is wordy but should get favorable results from your dancers. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, flutter wheel, sweep a quarter, swing, promenade.

STAY ALL NIGHT— Quadrille 820

Caller: Stan Brooke

This instrumental has just a good old country sound with fiddles, rinky tink piano, banjo and a good solid beat. It would make a good hoedown, too. Stan's figure was well-timed and flowed well.

FIGURE: Heads promenade half, right and left thru, square thru, swing thru, boys run, ferris wheel, pass thru, touch $\frac{1}{4}$, scoot back, swing, promenade.

DON'T STAY AWAY TOO LONG— Kalox 1278

Caller: Bailey Campbell

One might recognize this song more by the title, *Melody of Love*. It has a good beat and a real peppy rhythm. The Kalox Rhythm Boys put some good sounds in this instrumental with a muted trumpet. A key change in the ending added that little extra touch. Bailey's calling was well done and his figure was quite interesting. FIGURE: Head ladies chain, rollaway, forward and back, star thru, circle four to a line, forward and back, touch $\frac{1}{4}$, coordinate, partner trade, promenade.

I WOULDN'T CHANGE YOU IF I COULD— ESP 204

Callers: Elmer Sheffield & Paul Marcum

This ESP release has some nice sounds on both sides. Twin fiddles on the instrumental sound good and the harmony on the flip is super. The beat is there and the figure on this release is well-timed. FIGURE: Heads promenade half, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, swing, promenade.

WHY DO THEY ALWAYS SAY NO— Top 25363

Caller: Bill Peterson

This instrumental starts with twin trumpets followed by rinky tink piano. It has a good lively beat and more good sound. If you use this record, don't try to put a standard figure to it, because it has more than 64 beats (80, to be exact). FIGURE: Four ladies chain, heads promenade half, square thru, right and left thru, slide thru, square thru, trade by, touch $\frac{1}{4}$, scoot back, swing, promenade.

SOME COULD LOSE A HEART TONIGHT— Hoe-downer 111; Caller: Kim Hohnholt

This instrumental has an interesting sound and is a well done S/D version of the country tune of the same name. Callers may have trouble with the middle break and closer, but when mastered, this should add a nice tune to your program. FIGURE: Heads square thru, do-sa-do, make a wave, recycle, curlique, walk and dodge, partner trade, right and left thru, slide thru, swing, promenade.

RIDE THE TRAIN— D&R 171

Caller: Bill Gibson

A good lively beat and rhythm made this a fun record to dance. The instrumental has banjo throughout which banjo lovers will enjoy. Bill's figure was simple but interesting. The instrumental has voices on the breaks, but only on the tag lines. FIGURE: Heads touch $\frac{1}{4}$, walk and dodge, do-sa-do, swing thru, boys run, ferris wheel, sweep $\frac{1}{4}$, pass thru, partner trade, swing, promenade.

PROUD MARY— 4 Bar B 6050

Callers: Mike Seastrom & Mike Sikorsky

Mike and Mike sang the entire flip side together, figure as well as tag lines, on this interesting

release. It was good and easy to dance. The beat is there and instrumentally it is well done. FIGURE: Heads go right and left thru, pass thru, separate around one to a line, forward and back, star thru, zoom, right and left thru, pass thru, touch $\frac{1}{4}$, scoot back, swing, promenade.

CHEROKEE FIDDLE— Chaparral 512

Caller: Ken Bower

This release has a pretty instrumental, loaded with good licks, fiddling and harmonica. Ken uses two figures on the flip, both of which are well-timed and fit nicely with the music. FIGURE: Heads promenade half, sides star thru, right and left thru, full turn, swing, left allemande, weave the ring, do-sa-do, promenade. ALTERNATE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

HOUSE OF THE RISING SUN— Kalox 1280

Caller: John Saunders

This tune was first heard in the early 60's on the pop charts and recently on the country charts. This is a well-done instrumental with good sounds from the same trumpet mentioned earlier. It has a danceable beat and interesting figure. John does an excellent job. FIGURE: Heads square thru, do-sa-do, square thru, chase right, single hinge, ladies trade, swing thru, swing, promenade.

BIG OLE BREW (LITTLE OLE YOU)— Quadrille 818

Caller: Lee Main

In the middle break and closer of the release are harmonica solos to which you promenade, a slightly different twist. The instrumental is good and dances well, with a good beat to follow. Lee's figure was well timed and he did a nice job. FIGURE: Heads promenade $\frac{1}{2}$, touch $\frac{1}{4}$, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru $\frac{3}{4}$, swing, promenade.

HAZEL EYES— Chaparral 3505; Callers: Ken

Bower, Jerry Haag, Beryl Main, Gary Shoemaker
The four Chaparral recording artists team up on this tune of yesteryear. A vocal group on the tag lines adds to this release. FIGURE: Heads promenade half, square thru, right and left thru, veer left, couples circulate, half tag, trade, roll, pull by, left allemande, promenade.

GOOD 'N COUNTRY— ESP 310

Caller: Paul Marcum

We were impressed with Paul's catchy figure, which would be nice to use when working *trade* with a class. The tune is catchy and Southern Satisfaction did a nice job with good sound and beat. FIGURE: Heads promenade $\frac{1}{2}$, square thru, veer left, couples circulate, couples trade, partner trade, boys trade, promenade.

HEY LI LE LI LE— Gold Star 719

Caller: Dick Barker

A bouncy little tune by Gold Star, this instrumental has good licks and a nice sound with a drum solo in the middle break. It's a nice sing-a-long and

danced nicely. **FIGURE:** Heads promenade $\frac{1}{2}$, lead right, circle four to a line, forward and back, right and left thru, pass thru, wheel and deal, swing thru, turn thru, swing, promenade.

LOVE'S GONNA FALL HERE TONIGHT— 4 Bar B 6055; Caller: John Marshall

A nice change of pace is found in this release, with a nice, relaxed rhythm. John's figure works but it is rushed on the flip, and only on the second time did our dancers feel comfortable with it. **FIGURE:** Heads square thru, sides roll half sashay, do-sa-do, swing thru, boys run, pass thru, wheel and deal, zoom, square thru three, swing, promenade.

THE STEAL OF THE NIGHT— Hoedowner 110

Caller: Bill Sigmon

Don't confuse this title with *In the Still of the Night*. It is not the same. The beat and rhythm are here as well as a well-timed figure. **FIGURE:** Heads promenade $\frac{1}{2}$, square thru, right and left thru, rollaway, box the gnat, square thru three, trade by, swing, promenade.

HEARTBROKE— Quadrille 819

Caller: Romney Tannehill

This tune was a biggie on the country charts and this instrumental follow the country sound closely, with a good steady beat, nice rhythm and sound. The calling on the flip made this an enjoyable record to dance. **FIGURE:** Four ladies chain $\frac{3}{4}$, heads promenade half, square thru, right and left thru, pass thru, trade by, left allemande, swing, promenade.

MISTY MOONLIGHT— Quadrille 816

Caller: Gary Mahnken

It was enjoyable just to listen to this instrumental, with its good sound. Gary used a *grand spin*. **FIGURE:** Head ladies chain, curlique, boys run, circle four to a line, curlique, coordinate, bend the line, star thru, pass thru, trade by, swing, promenade.

AMERICAN DREAM— Quadrille 821

Caller: Wiley Hutchinson

Another popular country tune makes the S/D scene. The instrumental has a good beat and nice piano lead. **FIGURE:** Heads square thru, do-sa-do, touch $\frac{1}{4}$, scoot back, boys run, square thru three, swing, left allemande, promenade.

IF HEAVEN AIN'T LIKE DIXIE— Quadrille 823

Caller: Gary Mahnken

The instrumental has good piano and fiddle lead. The beat is there and Gary's figure is well-timed. **FIGURE:** Heads promenade $\frac{1}{2}$, square thru, circle four half way, veer left, couples circulate, wheel and deal, pass to the center, square thru three, swing, promenade.

SWINGING— Quadrille 825

Caller: Romney Tannehill

A novelty song of just a few months ago is done well on this S/D release. Romney uses a well-timed figure on the flip side and does a nice job. **FIGURE:**

Heads promenade half, sides right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, do-sa-do, eight chain four, swing, promenade.

TEXAS FIDDLE SON— 4 Bar B 6051

Caller: Bill Owsley

This was a fun record to dance, with a *grand square* in the opener to *Old Joe Clark*, middle break to *Boil Em Cabbage Down*, and in the closer to *Cotton Eyed Joe*. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, pass thru, U-turn back, swing thru, boys trade, girls turn back, promenade.

IT'LL BE ME— Quadrille 822

Caller: Stan Brooke

Good solid beat and nice rhythm is what you have in this release. The tag lines were neat and the figure Stan used worked nicely. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, ferris wheel and spread, star thru, square thru three, swing, promenade.

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Puzzle Page

by Erma Reynolds
Longmeadow, MA.

The odd-numbered definitions below are of words or phrases that start with "square." The even-numbered definitions are of words that end in "dance." See how many you can identify.

1. Dull-witted person
2. Enough and to spare
3. Fair play
4. Throwing away
5. Honest, forthright person
6. Meeting of minds
7. Retaliate
8. Showing the way
9. Misfit
10. Shunning



In each sentence below, a word is incorrectly used. Find the word, spell it backwards, and you'll have dance directions that make sense.

1. Heads deal right, circle to a line.
2. Go to the foot and box the tang.
3. Through the second tarp dance four times.
4. Circle four with the couple you teem.
5. Head couple fan the pot into a chain reaction.
6. The first emit consists of a gliding step.
7. Heads square thru four, nips the top.
8. Three-quarter gat, centers swing thru.
9. Shoot the rats, grand right and left.
10. Spin the top, pets thru, girls fold.

Answers are on Page 68

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PUZZLE ANSWERS

PUZZLE 1: squarehead, abundance, square deal, ridance, square shooter, concordance, square accounts, guidance, square peg, avoidance.

PUZZLE 2: lead, gnat, part, meet, top, time, spin, tag, star, step.



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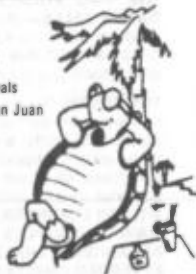
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4. Crazy Arms
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6. Til Tomorrow
7. You Don't know Me
8. Don't Cry For Me Argentina
9. Sugar Shack/
Begin the Beguine
10. Welcome To My World

SQUARE DANCERS' ROUNDS

1. Blue Heaven Whistler
2. Hush
3. New York, New York
4. Japanese Soft Shoe
5. Could I Have This Dance
6. Good Old Girls
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8. Swing of the Road
9. Piano Roll Waltz
10. Nobody But You

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7. Frenchy Brown
8. Street Fair
9. Little White Moon
10. Take One Step

ADVANCED

1. Elaine
2. Riviere de Lune
3. Let's Dance
4. Fascination Waltz
5. Autumn Leaves
6. Marie Elena
7. Singing Piano Waltz
8. Melody Waltz
9. Twelfth St. Rag
10. Waltz Tramonte

INTERMEDIATE

1. Answer Me
2. Birth of the Blues
3. Folsom Prison Blues
4. Feelin'
5. Green Door
6. Continental Goodnight
7. Roses for Elizabeth
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Moon Over Naples
12. Hold Me
13. Maria
14. In the Arms of Love
15. Patricia

TOP ROUNDS

(Courtesy Carousel Clubs)

ADVANCED

1. Sam's Song (Shawver)
2. PA6-5000 (Glover)
3. Cavatina (Barton)
4. Pepito (Rother)
5. Years May Come (Rother)
6. He'll Have To Go (Kern)
7. Spanish Eyes (Rother)
8. Matilda (Barton)

HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. West of the Moon (Palmquist)
3. A Penny Thought
4. Girl In My Arms (Agler)
5. In Apple Blossom Time (Agler)
6. Minnesota Blues (Humphries)
7. Isn't She Lovely (Goss)
8. Lazy Sugarfoot (Procter)

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UNDERLINING

THE CALLER NOTE SERVICES

Some QS equivalents are given by Gene Trimmer in **Mainstream Flow**: *Chain down the line* is the equivalent, from two-faced lines, of *bend the line*, *two ladies chain*. From left-hand ocean waves with boys on the end, it is the equivalent of *girls run*, *bend the line*, *ladies chain*. *Dixie derby*, when followed with *bend the line* is equivalent to *right and left thru*. (That particular body flow is terrible). *Linear cycle* is the equivalent of *recycle*, *sweep* $\frac{1}{4}$. *Divide to a column* is difficult to use for building either a zero or an equivalent. Because of this and its use of *divide* I doubt it will receive much work. That doesn't mean it isn't a good call and it should be worked with your groups that need something different.

Toronto and District Notes reprinted a discussion about advanced dancing from this magazine: "Some callers in different parts of the country are giving once or twice-a-month workshops covering all the new calls presented for that month in one or more of the caller note services. This type of workshop should not be called "Advanced," because standard advanced material is not presented; rather it should be called "experimental" or "new call workshop." Moves explored are *change lanes* and *scoot*, *cross and turn*, and the Callerlab approved formations were presented.

Thoughts by Ernie Bourgeois, president of SDCASC, are presented in **S/D Callers Association of So. California Note Service**: "Calling is a never-ending education and a caller has to live it to endure the struggle to be competent. Then the new caller has to be able to work at it and in metropolitan areas this proves to be a high wall to scale. Many good callers are available to clubs and they will book callers two to three years in advance to assure themselves a popular caller. How is this obstacle overcome by the new caller? Only by perseverance in learning and being ready to do that guest tip... There is a great deal of

knowledge which must be absorbed by today's new callers. They must apply themselves to the task of learning, but experienced callers can offer a helping hand when possible...There will always be students and teachers. Teachers evolve from the student ranks with experience, and isn't it a warm feeling when you can repay the help you received as a student to another who is beginning the climb?"

Among the many new ideas in **Choreo Connection** by Ed Fraidenburg this month may be a "sleeper," which we'd like to quote in its entirety for callers to examine and possibly use in workshops. It is called *squish* and takes the dancers from a *right and left thru* to a wave perpendicular to the starting position. Following any courtesy turn, the dancers turn $\frac{1}{4}$ more as a couple and the centers slide nose to nose past each other (*slither*) to form an ocean wave. The dancers coming into the center should anticipate the *slither* for smoothness of execution. Sample choreo:

Heads lead right and circle to a line
Right and left thru, squish, swing thru
Turn thru, left allemande.....

Heads right and thru, squish, swing thru
Turn thru, left allemande.....

Heads lead right and circle to a line
Square thru $\frac{3}{4}$, courtesy turn, squish
Recycle, square thru $\frac{3}{4}$, left allemande...

The **SCVSDA NOTES** by Bill Davis explores some new moves and review figures: *track and anything*, *explode and anything*, *pick and roll*, *anything and cross*, *crossfire*, *chase right*, *swing thru*, *dixie style to wave*, *cross over circulate*, and *peel and trail*.

News 'n Notes from Earl Johnston featured *ripple* among other figures. Also, these items from the Callerlab Convention are significant and may have been missed: "The Advanced lists (A-1 and A-2) are not voted upon until July and any changes start taking effect in September 1983. However, an 'opinion

Continued on Page 76

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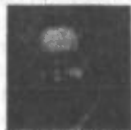
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General chairman for the 33rd National Convention, June 28-30, 1984, are: Peter J. and Jennie Zukauskas, general chairmen; Lee and Lois Feldstein, assistant g.c.; Will and Virginia Emerson, secretary. Committee chairmen are: John and Peggie Kincaid, business; Bob and Betty Rappold, education; Bill and Babe Mitchell, program; John and Sally Tullis, publicity; Jack Giblette, registration and housing; Ed and Vi Crook, services; Efrain and Barbara Rosario, social and special events.

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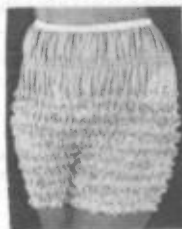
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ENCORE, Continued

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When one feels forgotten,
let us recall love's needs.
When each of us feels alone,
may we be open enough to share.
When we feel nothing at all,
let us rekindle our love.

UNDERLINING, Continued

poll' straw vote was taken and the membership voted that there should be no major revisions in 1983." "Callerlab membership voted on the right shoulder passing rule. All passes are now to be right shoulder except for the basic *crosstrail thru*. This rule applies for a trial period of one year. The Advanced definitions have been accepted after many amendments. Advanced Teaching Order has been established.

Jack Lasry in his *Notes for Callers* says he is often asked, "What is the best formation for dancers to make if their square breaks down and they want to



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get back into the fun?" From Max Arnold in North Carolina comes an idea which he indicates works well: "The head ladies will take the hands of the corner men, and as the sides back out, the heads step forward slightly to make lines at the heads. Another way is for the heads to back out along the side couples to their right, forming lines at the sides as if the heads had led right and circled to a line but without the circle to a line action. I feel all dancers need to be taught a quick way and the lines seem to be the best all around if we callers will give them the clue of *lines up and back*."

Figuring by Barry Wonson continues Jim Hilton's "sound" discussion. Record reviews showed top four choices: *Medley*, Chaparral; *Yellow Polka Dot Bikini*, FTC; *Heart of My Heart*, Chaparral; *Every Street's A Boulevard*, Chaparral.

PEOPLE, Continued

man. The books are *The Mighty Module* and *Sight Calling Made Easy*. The latter book also has a supplement entitled

Modules Galore. The translations represent a major effort on behalf of **Andreas Macke**, who as a caller himself had to have not only fluency in both English as well as German, but also a very thorough understanding of all aspects described and discussed in **Bill Peters**'s books. **Andreas** hails from Berlin, West Germany and has been involved in square dancing for about a decade. He is one of only two indigenous callers on the European continent who is handling a full Advanced program. He calls for several clubs in Berlin and has called dances for clubs in other European cities, including Stockholm, Sweden. The German version, now in its second printing, may be ordered directly from **Andreas Macke**, Ladenbergstrasse 3, 1000 Berlin 33, W. Germany.



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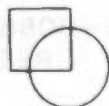
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JP212 ROLL OUT THE BARREL— Joe
JP504 UPTOWN/DOWNTOWN

(Hoedown)

- JP111 NEVERTHELESS— Bob
JP211 FIGHTIN' SIDE OF ME— Joe
JP503 SUNSHINE/MOONSHINE

(Hoedown)

- JP210 BLOW UP THE T.V.— Joe
JP110 FOR ONCE IN MY LIFE— Bob

JOE:

- JP209 COUNTRY WASN'T COOL
HP208 FRIDAY NIGHT BLUES
JP207 LOVE HAS MADE A WOMAN
OUT OF YOU
JP206 I FEEL BETTER ALL OVER
JP205 I DON'T DRINK FROM THE RIVER
JP204 GONNA HAVE A BALL
JP203 ALL AT ONCE IT'S FOREVER
JP202 TULSA TIME
JP201 WHEN YOU SAY LOVE
JP1977 ALL I EVER NEED IS YOU
JP402 FOUR IN THE MORNING
(with Bob)

BOB:

- JP109 SEE YOU IN MY DREAMS
JP108 MATADOR
JP107 SHE BELIEVES IN ME
JP106 HEARTBREAK MOUNTAIN
JP105 I DON'T KNOW WHY
JP104 SOMEONE IS LOOKING
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ROUNDS:

- JP301 ALL OF ME— Loehrs
JP302 NO LOVE AT ALL— Loehrs

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Broadalbin NY; July 29, Fay Barber
Wilmington NC; Sept. 10, Leon West
Berea (Cleveland) OH; Sept. 12, Dave S. & Stan call
Pekin IL; Sept. 16 (Tent.)
Sheldon MO; Sept. 18, Don Malcolm (½)
Ennismore, Ont; Sept. 24, Bob & Jane Jaffray
Johnstown PA; Sept. 25, Dave Wolfhope
Cape Girardeau MO; Sept. 28, Dale & Betty Phillips
Belleville IL; Sept. 30, Joe & Marilyn Obal
Corder (K.C.) MO; Oct. 1, Gary Mahnken (½)
Lansing MI; Oct. 9 (Tent.)
Lancaster MN; Oct. 12, Thor Sigurdson & Elsie Berg
North Platte NE; Oct. 16, Millers & Rosenblads
Monroe LA; Oct. 29, Tom & Dawn Perry (½)
Toledo OH; Oct. 30, Jack & Lil May (Jack & Stan call)
Topeka KS; Nov. 1, Mike & Shirley Banks (½)
Royal, NE; Nov. 2 (Tent.)
W. Point, NE; Nov. 3 (Tent.)
Berlin PA; Nov. 13 (aft.) Roy & Ruth Romesburg
London Ont.; Nov. 18, Ken & Mary Brennan (½)
Dundalk MD; Nov. 27, Joe & Mary Baker
Virginia Beach VA; Jan. 13, Warren & June Berglund
Altha (Marianna) FL; Feb. 4, Paul & Edith Griffith
Sebring FL; Feb. 5, Bud & Hilda Speaks

Key West FL; Feb. 13, Don & Marguerite Wiley
Arcadia FL; Feb. 15, Everett & Jenny Martin
Palatka FL; Feb. 16, Joe McCarlin
Gulfport MS; Feb. 17, Chuck & Flo Holcomb
Mission TX; Feb. 25, Dean & Peg Robinson (½)
Springfield MO; Feb. 28, Bob & Mona Carmack
Augusta GA; Feb. 29, Dan & Mary Martin
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Artesia NM; March 16, Raiford & June Hamrick
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Alamogordo NM; Mar. 18, Lennie & Sheila Ludiker
Houston TX; March 24 (Tent.)
Columbus OH; Mar. 25, Roberta & Dick Driscoll
St. Louis MO; Mar. 30, Mark Hasemeier
Dalton NE; April 1, Mal & Shirley Minshall
Chicago IL; April 8 (Tent.)
Parkersburg WV; April 13, Keith & Karen Rippeto
Bristol TN; April 24, Wayne McDonald
Charleston WV; April 25, Erwin Lawson
Altoona PA; April 26, Julia McIntire
Minden NE; April 29 (Tent.)
Columbus GA; June 5 (Tent.)
Memphis TN; June 6 (Tent.)
Gillette WY; June 8, Bill & Irene Moser

DATELINE, Continued

Pennsylvania— Village Square, Downingtown: C-1 Weekend, Ed Foote. July 29-30; 6th MD Benefit Dance, various callers, Aug. 6
Write Cliff & Gussie Irons, Rt. 322, Guthrieville, Downingtown PA 19335.

Quebec— Summer Dance, Dorval Comm. Ctr., Dorval; Aug. 9, Stan Burdick, Art & Garrie Jackson. Write Clarks & Squares, PO Box 928, Pointe Claire, Dorval, Quebec H9R 4Z6.

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RECENT RELEASES ON LONGHORN

LH-1038 **LET A SMILE BE YOUR UMBRELLA** by Harold Davis
LH-1037 **TAKE ME BACK TO TULSA**, Flip/Inst. by Mike Bramlett

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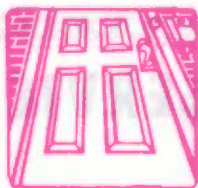
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THE TOP TEN — 1983

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This ninth volume of a series has many changes. The dictionaries have been revised. The authors have revised the formations and arrangements sections to include the latest changes from Callerlab, and have added a section on naming the positions within formations. Descriptions and choreography for the calls on Mainstream, Plus, Advanced and Challenge QS lists are included.

The computerized typesetting gives Bill and John access to a variety of fonts, including one for drawing square dance diagrams. More pictures in the dictionaries and in the individual call features improve the readability of the book and make it more useful.

The section on mixing couples during a dance is repeated, providing a way to have each couple dance with all other couples and make sure no couple is forced to sit out more than its share.

What are the 1983 Top Ten? The first selections are not calls, but rather concepts that can be used with already established calls: *one now one later*, *triangle naming*, *progressive triangles*, *interrupt*, the "H" formation. The other five are calls in the more traditional sense: *C-1 extensions*, *shift*, *linear action*, *zoom-roll circulate*, *synchronize*.

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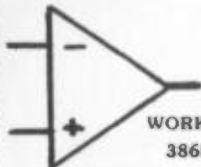
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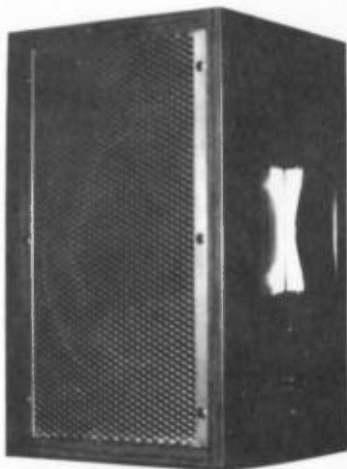
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